

MOTION PICTURE HERALD

PRODUCERS TELL HOW THEY'D RUN THEATRES

THE BOX OFFICE CHAMPIONS

REVIEWS (in Product Digest): ACE IN THE HOLE, FORT WORTH, NEW MEXICO, MR. IMPERIAL,
WHEN THE REDSKINS ROSE, JUNGLE HEADHUNTERS, SNAKE RIVER DESPERADOS

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MAY 12, 1951

SETS NEW 6-YEAR RECORD IN FRISCO!

Film Biz Is Film Biz Again! Read and Reap!

SAN FRANCISCO—Best M-G-M non-holiday week-day opening in 6 years. Holds!

PITTSBURGH—Best non-holiday biz in 2 years. Held over!

CHICAGO—Best M-G-M opening in 2 years. Held over!

OAKLAND—Second only to "Annie Get Your Gun" in recent years.

SEATTLE—First 4 days tops "Annie" by \$1000. Held over!

LEXINGTON—First 4 days top "King Solomon's Mines."

SAN DIEGO, Cal.—New all-time non-holiday record!

COLUMBUS—First 3 days top "King Sol." Held over!

UNIONTOWN, Pa.—First 4 days top "Annie."

MEADVILLE, Pa.—First 3 days top "Annie."

SAN JOSE, Cal.—Best opening in 4 years!

CINCINNATI—Held over 2nd week!

INDIANAPOLIS—Held over 2nd week!

ST. LOUIS—Held over 2nd week!

M-G-M Presents
"THE GREAT CARUSO"
STARRING
MARIO LANZA • ANN BLYTH
DOROTHY JARMILA
KIRSTEN NOVOTNA
BLANCHE THEBOM
with **TERESA RICHARD**
CELLI HAGEMAN
CARL BENTON REID
COLOR BY **TECHNICOLOR**
Written by **SONYA LEVIEH**
and **WILLIAM LUDWIG**
Suggested by Dorothy Caruso's
Biography of Her Husband
Directed by **RICHARD THORPE**
Produced by **JOE PASTERNAK**
Associate Producer **JESSE L. LASKY**





"MARIO LANZA
NEW IDOL! HOTTEST
SINGER TO HIT
SOUND TRACKS IN
A DECADE!"
—Time Magazine

GOOD NEWS TOO!

TRADE SHOWS



"EXCUSE MY DUST"

Songs! Fun! Girls!

"WATERFRONT
LOWDOWN"
Sensational Dance



M-G-M's TECHNICOLOR
TREAT WITH THAT
HAPPY BEAT!

6 Great Songs by famed musical comedy
composer Arthur Schwartz and noted lyricist
Dorothy Fields. Red Skelton at his roaring
best with gay gags and gorgeous girls. A
perfect summertime attraction!

MAY 22nd

ALBANY	20th-Fox Screen Room	1052 Broadway	5/22	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	5/22	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	5/22	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	5/22	2 P.M.
CHARLOTTE	20th-Fox Screen Room	386 S. Church Street	5/22	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	5/22	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	5/22	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	5/22	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	5/22	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	5/22	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	5/22	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	5/22	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	325 No. Illinois St.	5/22	1 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	5/22	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1831 S. Westmoreland	5/22	2 P.M.
MEMPHIS	20th-Fox Screen Room	191 Vance Avenue	5/22	2 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	5/22	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	5/22	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting Street	5/22	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	280 S. Liberty St.	5/22	1:30 P.M.
NEW YORK-N.Y.	M-G-M Screen Room	658 Ninth Avenue	5/22	2:30 P.M.
OKLAHOMA CITY	20th-Fox Screen Room	18 North Lee Street	5/22	1 P.M.
OMAHA	20th-Fox Screen Room	1582 Davenport St.	5/22	1 P.M.
PHILADELPHIA	M-G-M Screen Room	1223 Summer Street	5/22	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	5/22	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	5/22	2 P.M.
ST. LOUIS	5' Ranco Art Theatre	3143 Olive Street	5/22	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	218 E. First St., So.	5/22	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	245 Hyde Street	5/22	1:30 P.M.
SEATTLE	Jewel Box Preview Thea.	2318 Second Avenue	5/22	1 P.M.
WASHINGTON	RKO Screen Room	952 N. Jersey Ave., N.W.	5/22	2 P.M.

M-G-M presents "EXCUSE MY DUST" starring RED SKELTON
SALLY FORREST • MACDONALD CAREY • with William
Demarest • Monica Lewis • Raymond Walburn • Color by
TECHNICOLOR • Written by George Wells • Directed by
Roy Rowland • Produced by Jack Cummings



**No
one
holds a
candle
to Joan**

**—when
Joan is
carrying
the torch!**

HER MOST
EXCITING
STORY
SINCE
'MILDRED
PIERCE'
HIT THE
SCREEN!

JOAN
CRAWFORD
ROBERT
YOUNG
FRANK
LOVEJOY

Goodbye My Fancy



"Best Drama
of the Month"
—says LOVELLA
PARSONS
in Cosmopolitan
magazine

WITH **EVE ARDEN** DIRECTED BY VINCENT SHERMAN PRODUCED BY HENRY BLANKE
Screen Play by Ivan Goff and Ben Roberts

This kind of Warner Excitement Now!



KIRK VIRGINIA JOHN WALTER
DOUGLAS MAYO AGAR BRENNAN
"ALONG THE GREAT DIVIDE"

DIRECTED BY
RAOUL WALSH

Screen Play by Walter Doniger and Lewis Meltzer

PRODUCED BY
ANTHONY VEILLER



WHAT A LINE-UP!

READY
FOR YOU
IN JULY!



The sensational
best-seller that tells
what happens when
girls leave home —
for the first time!

Take Care of My Little Girl color by Technicolor

WHAT A LINE-UP!



There's No Business Like **20** *Business!*
CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 183, No. 6

May 12, 1951



Warners for Sale

ANNOUNCEMENT that the three Warner brothers are considering an offer of a syndicate to purchase all their motion picture holdings came as something of a shock to the industry, although it is not an altogether surprising development. Somehow most observers never allowed themselves to believe that the Warners would turn over to others the firm they founded and guided to greatness. On the other hand the Government's so-called "victory" in the anti-trust suit against Paramount et al (and one of the major "et als" was Warner Bros.) requires a divorcement of the production-distribution firm and the theatre company. The three brothers, according to terms of the decree, are not allowed to separate; they would have to remain with either the new producer-distributor company or the theatre firm. The only alternative is sale of all their stock. This they have elected to do, provided a suitable offer is received. At mid-week lawyers for the Warner brothers and the syndicate headed by Mr. Louis R. Lurie were working on the details of the proposed purchase agreement.

If the stock sale is made and effective control of Warner Bros. passes to the syndicate, the ramifications are certain to be very great. While Mr. Jack Warner is reported to be willing to remain at the studio for a half year, a new executive producer would have to take up the reins which he handled so effectively for these many years. Mr. Harry Warner has always had a large voice in the highest echelons of industry counsel. In his direction of the firm he strove to have carried out what was a slogan of action—"combining good business with good citizenship." Major Albert Warner made his headquarters in New York to supervise distribution and theatre management.

There would be a personal triumph in the retirement of the Warners from their company at this hour. They would have the sense of just pride in splendid accomplishment and also monetary reward for long careers in one industry. For the good of the industry, and perhaps for their own as well, it is to be hoped that each of the Warner brothers would decide to remain active in the motion picture industry.

If Warner Bros. is sold, it might be well for the brothers to once again act as trail-blazers for the industry by producing independently great box office films needed in the present period of intense competition from television and other forms of amusement. It might be well, too, for them to own some theatres in order to give examples of good management and aggressive exploitation.

However, no matter what their future plans may be, no one may write of the history of the American motion picture industry without giving full, just recognition to the Warner brothers. For decades every theatre-goer has owed them much for unnumbered millions of hours of entertainment.



Look to the Theatre

AS important as good product is to this industry, of equal importance is a good exhibition plant. The threat to exhibition posed by Government regulation of construction and remodeling have been stressed repeatedly. A

parallel danger is that exhibitors will not take, in time, what steps are still open. No one can predict with reasonable assurance how long equipment and materials for theatres will be on the market. Decorating, remodeling and refurbishing that involves no construction is still entirely unrestricted. Under the \$5,000 limitation some structural changes may be made. A recent decision of the National Production Authority provides that the first \$2000 of labor costs in installing so-called "personal property" equipment will not be charged against the \$5000 ceiling. Most kinds of equipment, including sound and projection, are not yet controlled or limited. It would be difficult to find a theatre, completed more than a year or so ago, which does not need some attention. It would be easy to point out hundreds, or rather thousands, that are in various stages of deterioration. Many others can be improved. For instance it is authoritatively estimated that some 3,000 theatres are still equipped with low-intensity projection lamps.

In the most recent number of *Better Theatres*, published with the May 5th issue of the *Herald*, Mr. R. B. Wilby, president of the Wilby-Kinney Theatres, sounded a sharp and clear warning which ended in these words:

"It may be that the present restrictions make it impossible to go ahead in all desirable things, but certainly it does not make impossible the completion of plans to move forward at the earliest opportunity. And the moving forward isn't just desirable—it is close to essential if we are to survive."

No exhibitor who finds, in a matter of weeks or months, that what he needs in the way of supplies and equipment is unavailable will be able to justly assert that he received no advance notice.



Decency in Advertising

THREE years ago the New York *Daily News* announced with considerable flourish a "clean up" policy with respect to its motion picture advertising columns. It was pointed out that the postwar influx of foreign films had been accompanied by "an increase of lurid advertising." The newspaper said that all copy not conforming to the dictates of good taste and accuracy would be revised or rejected. For a considerable period of time the *Daily News*, in contrast to some other New York newspapers, quite strictly applied its advertising rules. However the "clean-up" policy has been allowed to lapse or was forgotten last week when the *Daily News* published an advertisement for a French picture with provocative copy stressing that action takes place in a bordello and that the star was "a luxury loving minx who sells her body."

Failure of the *Daily News* and other newspapers to insist on decent advertising of all pictures inevitably reflects adversely on all advertising on the same amusement page intended for the whole family.



In this issue the *Herald* begins a series of articles dealing with expressions from producers on what they would do if they were exhibitors; and from exhibitors explaining what they would do as producers. The first installment includes expressions from Hollywood. Next time it will be the exhibitors' turn. The diverse viewpoints are certain to be interesting and the suggestions offered may be mutually helpful.

Letters to the Herald

Equipment Needs

TO THE EDITOR:

NPA's ban on theatre construction and exhibitors' unwillingness to modernize existing theatres has decreased present demand for theatre equipment to the lowest level of 10 or more years.

I would like to stress the following points:

1. That equipment should be purchased now while reasonable delivery terms may be obtained.
2. That there is no limit to the amount that an exhibitor may spend for most theatre equipment.
3. That the exhibitor needs no preference ratings to purchase equipment at the present time.
4. That it is possible for a theatre owner to obtain NPA permission to spend more than \$5,000 at one time on alteration and modernization of his theatre by making an application to NPA on Form F-24.

5. That acceleration of the defense effort will create material shortages that will decrease the manufacture of theatre equipment to a small percentage of normal supply.

Exhibitors should modernize and re-equip their theatres now.—FRED C. MATTHEWS, Motiograph, Inc., Chicago, Illinois.

Sell the Teen-Agers

TO THE EDITOR:

In my judgment, if we can entertain the teen-agers we will never suffer too much in the motion picture business. I have always made it a policy in my small town operation to cater to the younger folks as they are your future adult patronage.

Public relations and entertainment go hand in hand. Personally, and I have some TV competition, I have no fear if good wholesome pictures are produced. In this connection I wish to say that the product is coming through better than ever and now good showmanship is needed to sell this better product. Where is there a better field to work than in your schools among the young Americans?—J. C. SHANKLIN, Ronceverte, West Virginia.

Educational

TO THE EDITOR:

I believe every picture is worth the admission price because I have never seen a picture which was not educational to me in some way.—CURTIS CONRAD, St. Thomas Drive-in Theatre, Ontario, Canada.

A QUESTION—AND A REPLY

TO THE EDITOR:

As an unemployed manager, may I ask this question: "What has become of the once great and powerful picture industry?"

I ask the above question because as I make the rounds in quest of a job the men I speak to tell me, "This is a dying business; why don't you take a few dollars less and try something new?" Do they really think that the theatre will vanish like the Indian? What irony, a morale building business without morale.

Business is off, I know, but all we do is moan. Why can't the distributors and the exhibitors sit down at a round-table and iron out their problems and adjust their ways of thinking to meet the present wave of despair? Business is off in many other lines, but most other business people are fighting off or at least trying to. May I offer a fighting slogan to spearhead the drive:

"Showmen can show men how it's done."—NEW YORK MANAGER (name withheld by request).

Dear Sir:

The motion picture industry remains great and powerful, but, like a sleeping giant, perhaps today is less aware than ever of its own strength. Any industry that provides the public with low cost, high quality entertainment is far from dying. Those individuals who told you "This is a dying business" are themselves, from a business viewpoint, dying or dead. They should retire and let men like yourself, who

wish to work in this industry, do so. There is no place in this or any other field for persons who think their business has no future. In justice, not only to the industry but to themselves, they should "vanish like the Indians."

Following its meteoric rise during the past fifty years, the motion picture industry has reached a certain maturity. However, that does not mean that its period of growth is over. Witness the tremendous drive-in development in recent years and the opening of hundreds of new theatres. While all theatre construction has been halted to preserve materials for the defense effort, construction of both regular and drive-in theatres will be resumed as soon as conditions permit, that is, probably late in 1953 or early in 1954—barring, of course, a large scale war.

Your suggestion that distributors and exhibitors sit down at a round table and attempt to iron out mutual problems has merit. There may be no doubt that through such a means, or in some other way, a solution will be found to what you call "the present state of despair." After all, from a broad point of view, no matter what conditions exist, there are no grounds for blind fear.

The motion picture theatre is the great inheritor of the theatre tradition of the world. There will always be theatres for the presentation of the best mass entertainment, television, radio, sporting events and all other recreational activities not with standing.—The Editor.

Discard Crying Towel

TO THE EDITOR:

When an article appeared on Monday, April 30, in the St. Louis *Globe Democrat* concerning the impact of television on the motion picture industry, the bottom dropped out of our business—mainly because the public doesn't like to go along with a loser.

Mr. Roger L. Moyer, manager of the Clark Theatre circuit, answered the St. Louis *Globe Democrat* article in the Thursday, May 3, edition of the *Press Journal* in Louisiana, Mo., and our business jumped back to normal with Friday doing double the

Wednesday business with the same picture. We have just as much television as anyone else has.

The fact that in this territory they can take a silent picture 30 years old—"Uncle Tom's Cabin"—and hang them on the rafters, proves this in my mind. If exhibitors will leave the crying towel alone and go back in the exhibition end of the business of still leading the same old cow down Main Street with the same old sign, "This is no bull," business will still be all right—because we have a new generation that never did see that cow.—RUSSELL ARMENROUT, Clark Theatres, Louisiana, Mo.

MOTION PICTURE HERALD

May 12, 1951

ON THE HORIZON

Developments and trends that shape the motion picture industry's future.

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► Be prepared for blunt speaking, hot argument, a minimum of buck-passing, and a maximum of specific and constructive showmanship counsel to eventuate when the mutually critical members of exhibition and production collide for the first time without distribution standing between to soften the impact at the COMPO round table meeting next month.

► With Abbott & Costello the second Top Ten Money Making attraction to go television without relinquishing their screen commitments, can the others be far behind? Bob Hope was the first.

► Hopeful sign of the week: William Rodgers of Loew's implementing this week the company's friendly policy with orders to his sales staff to do everything possible to stave off theatre closings by changing terms in "distress" cases. Other distributors are said to be planning similar announcements.

► Look for demands by Talent and Labor for participation in producers' proceeds from sale of theatrical films to television to be whittled down drastically, now that negotiations for a participation formula have been shifted from the small independents, with relatively few and minor pictures in their backlogs, to the majors with thousands of top-bracket features, accumulated over a half-century, in their vaults. Extreme conservatives, mindful of far-reaching implications, believe it will be long before a deal is consummated, if ever.

► Should the National Production Authority's regulations concerning theatre remodeling and equipment become any more involved they will start to approach the income tax rules in complexity and experts will be needed to interpret them.

► Approximately 85 per cent of the country's theatres have still to make their first financial contribution to COMPO. Success of the organization will not be assured until it has a broad base of support in exhibition. Thus far veiled hostility to COMPO has been relatively limited but large numbers of exhibitors have adopted a policy of watchful waiting to see what their colleagues do.

► Despite continued extensive advertising in newspapers, radio and television programs, retail sale of television sets has continued to decline. Production of TV sets was down 37 per cent in the first quarter of the year in comparison with 1950. Sales were down much more than that figure. The Radio-Television Manufacturers Association has reported that estimates for the second quarter of the year indicate a further drop in production.

► Look for a real blast at the distributors from Allied States Association if the companies haven't answered Allied's competitive bidding proposals by the May board meeting.

► Admission prices and film rental prices will remain free from Government control. The Administration bill now before Congress leaves this provision of present law unchanged, and there'll be no drive from the lawmakers to extend price control to the film industry.

► Passage of a pending bill to set up a uniform federal statute of limitations is unlikely this year. As proposed, the bill would set up a six-year federal statute, which Allied States Association and the Justice Department term reasonable, but which the Motion Picture Association says is too long. There may possibly be some House action on the bill this year, but the odds are against it; Senate action is practically out of the question.

► Something new has been added to the thorny field of motion picture censorship. In Ohio, Senator Oakley C. Collins, Republican, has submitted a bill to the state legislature, aimed at exempting newsreels from censorship.

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This week in pictures

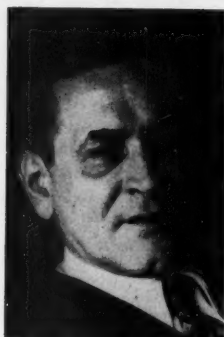


BREAKING PRECEDENT. Matt Cvetic, author of Warner's "I Was a Communist for the FBI," speaks to the House of Representatives of Massachusetts on Communist tactics and strategy. Mr. Cvetic, for years an underground FBI agent was the first outside speaker allowed to address the state body.

AS THE UNITED JEWISH APPEAL presented its case to the motion picture industry over luncheon in New York last week. The speaker is Quentin Reynolds. Others are Leonard Golden-son, S. H. Fabian, Louis Nizer, Samuel Rosen.



CHARLES EINFELD, center, 20th-Fox ad-publicity chief, now touring Latin America with his wife, is interviewed at the Rio de Janeiro docks.



By the Herald

WILLIAM J. GELL, British producer and distributor, is visiting New York and Hollywood arranging distribution. See page 34.



By the Herald

DEMOCRATIC LEGACY citation, right. It is presented to Frank H. Ricketson, Jr., second from left, president of Fox Inter-Mountain Theatres, at a Civil Rights Day banquet in Denver. Others are Federal Judge William Lee Knous, presenting the citation; O. A. Knight, left, president of the CIO Oil Workers union; and Edward Miller, B'nai B'rith Anti-Defamation League local chairman.





BOX OFFICE COMBO, Loretta Young and Joseph Cotten, rehearse their roles in "Half Angel" under the watchful eye of director Richard Sale. The 20th Century-Fox Technicolor comedy, which has been hailed as "an absolute delight," goes out to theatres next month.

NO TIME WASTER is Jeanne Crain, right, who rehearses her lines in "Take Care of My Little Girl," while the hairdresser prepares her for the Technicolor cameras. Heavy publicity and exploitation barrages have already been prepared for this film, which presents a fresh view of college life.



HAPPY PAIR are Valentina Cortese and William Lundigan, above, on the set of "House on Telegraph Hill," which has been hailed as a "sock action and compellingly dramatic" film. Richard Basehart also stars.

(Advertisement)

LAST TOUCH is supplied to Joan Bennett, below, on the set of "The Guy Who Came Back," the unusual story of a one-time hero. Joan stars opposite Paul Douglas and Linda Darnell. The 20th-Fox film is set for July release.



RICHARD WIDMARK relaxes aboard ship in Norfolk harbor on location for "The Frogmen," naval action drama which also stars Dana Andrews and Gary Merrill. The world premiere of the film will highlight the first showing before newsmen throughout the country of the operations of the Navy's Underwater Demolition men at Little Creek, Va.

Producers Climb Into Exhibitors' Shoes—and Tell the World How They Would Do the Job—If

EMBEDDED in the tradition of the motion picture industry is the dispute about who is to blame when the box office declines. The exhibitor who has just played a picture to poor business is inclined to blame the producer for giving him a bad picture—or the distributor for charging him too much. On the other hand both the producer and distributor are inclined to say the exhibitor didn't do right by their baby.

Down the years there have been scattered attempts to bridge this triangular gap and such an attempt is to be made next month under the auspices of COMPO with a round table discussion of mutual problems by exhibitors and producers in Hollywood.

With this in mind *Motion Picture Herald* has put to producers the pattern question, "What would you do if you were an exhibitor?" and to exhibitors the obverse, "What would you do if you were a producer?" The answers will be published in a series starting this week with some of the producers' answers.

"I WOULD WISH I WERE A PRODUCER"

Jerry Wald and Norman Krasna, partners in Wald-Krasna Productions, set for delivery of 60 top-budget features to RKO Radio in the next five years, pooled their ideas about what they would do if they were the man on the retailing end of their product and expressed them jointly as follows:

"If I were an exhibitor, I'd wish I were a producer.

"Of all the thankless, demanding, harried, time-consuming, unrewarding jobs in the world, being an exhibitor is the most! Say that I'm an average exhibitor in a middle-sized theatre in a middle-sized city in the middle west. Twice a week, I have to change bills because in three days I run through my regular customers.

"Once in a while I get a top-notch Hollywood movie that will run for a week. That's because, after the 'regulars'—the 'teen-agers,' the young married couples and Joe, the bachelor, who only comes to see the newsreels—have seen the movie, a flock of near-strangers with mysteriously myopic eyes begin trailing in to see it. Usually their first remark is, 'Gee—what a big screen!'

"They're the teevee addicts. Every time I see 'em I think of big signs that were posted in Army barracks during the most recent war. Now it seems they read, 'Help Stamp Out TV!'

"It takes an exceptional movie to get these people out of their easy chairs, into their cars and over to my theatre, where

they'll plunk down 85 cents to see a movie. Once in a while, though, I get one like that.

"Usually, though, I have to change bills twice a week. That means an awful scramble for product. It means occasionally, I've got to run a reissue, or a couple of foreign movies. Then I have to stand in the lobby and smile weakly at the customers as they leave. No wonder I wish I were a producer.

"I read all the exhibitor trade papers. About once in each issue there's an interview with some Hollywood producer who says box office receipts are falling off because the exhibitor isn't using enough ballyhoo, because the exhibitor isn't spending enough money on advertising, because the exhibitor doesn't have enough showmanship.

"Showmanship! This is the same guy who made a movie called 'Purple Passion' a few months ago. It had a great publicity campaign. There was a 'Purple Passion' perfume on the market; our local drug store featured a 'Purple Passion' ice cream sundae. I read a half-dozen movie columns about the terrific love scenes in 'Purple Passion.'

"Then this master mind who says exhibitors don't know showmanship pulled off the prize stunt of the year. One week before the picture opened, he changed the title. Now it's called 'Sunday Afternoon on the New York, New Haven and Hartford.'

"So, I played the picture. Surprisingly enough, old master mind made a good movie. But business was lousy. Nobody ever heard of the picture. Word-of-mouth caused things to start picking up the last few days, but if it hadn't been for the popcorn, I'd have gone into the red.

"Sure, I'd like to ballyhoo a movie more

than I do. But I run this place single-handed. I've got an assistant, a nice kid. He goes to college during the day and works the theatre at night. He's a bright boy—but he's no Ivy Lee.

"This leaves me to place all my ads, draw up the brochure I mail out every week, plant the press-book stories with the local paper, and, incidentally, run the theatre. Once in a while, I like to go home and see how much my kids have grown, too.

"If a picture comes along that's had a lot of advance ballyhoo out of Hollywood, I can drum up some stunts that'll attract attention. I can, that is, if I know more than three days before hand that I'm gonna run that picture. Usually I don't.

"This then, is a picture of me, were I an exhibitor. What would I do about it?

"Well, first I'd write to every producer and every studio whose product I run. I'd show him facts and figures done on pictures with big advance publicity campaigns out of Hollywood against those that just seem to sneak out. I'd insist he pre-sell his movies before he turns 'em over to an exhibitor with a prayer that they'll make money.

"I'd tell the producer to supply me with a mapped-out publicity campaign, well in advance of the time I get the picture. I'd want that campaign to include a lot of stunts one man can do with a telephone and a typewriter and not some fantastic brainstorms that would take seventeen assistants and an act of Congress to accomplish at all properly.

"What would I do for myself?

Well, I'd work to establish a closer contact with the people of the community. I'd try to create a feeling that the theatre was the center of community life—a gathering place to meet one's neighbors. I'd join in all community activities and lend the theatre to any worthwhile activity that made friends for the theatre.

"I'd attempt to stage events of particular local interest, in conjunction with the pictures. I'd have fashion shows, with clothes donated by the local department stores; I'd have amateur talent shows; I'd have bathing

beauty contests to choose the queen of the local festivals.

"I'd start having matinees again. Maybe only once a week, at first, in addition to the regular Saturday and Sunday matinees. I'd make that a shopper's matinee and work a tie-in with the local department store for a campaign on 'do your shopping and see a movie'. Perhaps the department store will come through with some half-price 'paper' to stimulate the matinee trade.

"Of course, I'd probably never find time to sleep. But—if you want to sleep, what are you doing in show business?"

KRAMER WOULD PUSH NEW IDEAS

Stanley Kramer, producer of "Cyrano de Bergerac," "Champion," "Home of the Brave" and now embarking upon an expanded schedule of production activity under a release arrangement with Columbia, said:

"If I were an exhibitor, facing the daily challenge of wooing people into theatres, one course of action would be plain before me. I would resolve to push in every way every new idea that came to me in celluloid from Hollywood.

"It seems plain to me that the present market, based upon a pattern of product long established, is not supporting the old stuff as it used to do. Believe me, pictures are better than ever. But too many of them are just like so many that have been paraded on the screen through the years. We have copied our hits too many times and our audience is just plain bored.

"To reach our people again and to intrigue millions with provocative ideas and approaches in picture material, we need the encouragement of exhibitors who will use every weapon of salesmanship to make our efforts a success.

"I would not, as an exhibitor, ask for the old combinations of so-called marquee names, musical numbers and scare-head advertising. These are the elements which are missing the market too often. They are great when they come together in perfect harmony, terrible when they miss. And, most important all, they are not keeping us alive in the style to which we'd like to become accustomed.

"The assumption that our market is a fixed one, bound by ages of 17 to 25 and all that sort of nonsense, is our worst enemy. Naturally, if we try to make pictures to satisfy that market alone, with worn out formulas, we must fail.

"All other ages, all kinds of groups, all kinds of clubs, colleges, schools, churchgoers everyone not among the so-called 'regular movie goers'—constitute an exhibitor's sales targets.

"In short, I believe in trying to woo new customers into the box offices by promising ideas never before seen on the screen, ideas

PERTINENT QUOTATIONS

"If I were an exhibitor, I'd wish I were a producer."—Jerry Wald and Norman Krasna.

"I'd write to every studio whose product I run. . . . I'd work to establish closer contact with the community."—Wald and Krasna.

"Resolve to push in every way every new idea . . . from Hollywood."—Stanley Kramer.

"Shout to the world about a screen revitalized. . . ."—Stanley Kramer.

"I'd stop asking 'Who's in it?' when I went to buy a picture."—Robert Wise.

"Fall back on Shakespeare's cliché, 'The play's the thing'."—Robert Wise.

"Have patrons check a list of forthcoming pictures."—Henry King.

with tremendous flights of imagination or just downright guts!

"For my part, all I can promise is that I shall try to provide such pictures. The challenge is not basically to the exhibitor, but to the picture-maker, who as a creator must select stories worth telling, then tell them well.

"After that, you can shout to the world about a screen revitalized with the brightness that can come only from ideas that soar beyond any horizons we have ever known."

KING WOULD TEST AUDIENCE LIKES

Henry King, 20th-Fox director of "Twelve O'Clock High," "I'd Climb the Highest Mountain" and the recently completed "David and Bathsheba," said:

"If I were an exhibitor, I'd probably go overboard trying to establish by audience, written, mail or telephone canvasses just exactly what sort of screen entertainment pleased my clientele most. I know there is nothing new in this and I do not assume to suggest anything that hasn't been tried by smart showmen, but I would certainly put a lot of emphasis on polling all my theatre patrons.

"Of course the best poll on earth is the boxoffice itself, but that just tells you what the people didn't want to see, after it is too late to do anything about it. I don't know how many theaters have any sort of polls seeking reactions on coming attractions, but it would seem that this would be the way to get the customers what they want in motion pictures.

"I'd see what could be developed along the line of having patrons check a list of available forthcoming pictures, marking their preferences and doing my booking accordingly. I know it isn't as simple as that. There are factors of rental rates and competitive bidding and opposition house programs and so forth, but at least you'd know what your customers want to see most."

"STOP EMPHASIZING STAR VALUES"

Robert Wise, now directing "The Day the Earth Stood Still" for 20th Century-Fox, declared:

"If I were an exhibitor I'd stop asking 'Who's in it' when I went to buy a picture. The exhibitor, as much as anyone else, is responsible for the building of the star system which has resulted in 'the star's the thing' being the standard of selling, instead of 'the story's the thing.'

"Almost always in preparing a story, studios and distributors will ask, 'who will it fit? Who can play it? We can't go to the exhibitor and say we have a great picture with no names. He won't buy it.' And so we have to switch a fine story to fit a star name, to build up a part to fit a star, to rearrange an entire idea in order to please the man who buys, the exhibitor.

"Today I think the public will go for a motion picture without names, if the story appeals to them. We have many examples of outstanding successes in the past two years in which exhibitors have had black-ink weeks from pictures without so called marquee value. I believe studios and exhibitors are becoming more and more aware that it isn't necessary to have the big name to sell.

"On the other hand, I would like to point out that a star can help also. If the star fits the role with no detriment to the story, then fine. Put him in the picture. A fine story and a fine star are better than just a fine story. But exhibitors shouldn't force studios to lessen story values to fit star names.

"Less pressure for star names will also help to build new faces because studios and directors won't hesitate so much to fit fine acting talent into stories which cry for their personalities.

"So, if I were an exhibitor today I'd fall back on Shakespeare's cliché, 'the play's the thing.'"

[This series will be continued in forthcoming issues of the HERALD.]

**PARAMOUNT
DELIVERS...**

**MORE,
BETTER, BIGGER.
PICTURES**

PASSAGE WEST



starring
JOHN

PAYNE
DENNIS
O'KEEFE
ARLEEN
WHELAN

**Color by
TECHNICOLOR**

WITH
FRANK FAYLEN
MARY ANDERSON
PETER HANSON
RICHARD ROBER
MARY BETH HUGHES
GRIFF BARNETT

Directed by
LEWIS R. FOSTER

From a Story by
HEINRICH THOMAS
Produced by
WILLIAM R. PINE and WILLIAM C. THOMAS
Written for the screen by
LEWIS R. FOSTER

DATE	TITLE
JULY	PINE and THOMAS' Passage West COLOR BY TECHNICOLOR
	BILLY WILDER'S Ace In The Hole
AUGUST	HAL WALLIS' Peking Express
	HAL WALLIS' That's My Boy
	NAT HOLT'S Warpath COLOR BY TECHNICOLOR
SEPTEMBER	FRANK CAPRA'S Here Comes The Groom
	GEORGE STEVENS' A Place In The Sun
	PERLBERG AND SEATON'S Rhubarb
OCTOBER	PINE and THOMAS' Crosswinds COLOR BY TECHNICOLOR
	Submarine Command
NOVEMBER	GEORGE STEVENS' Something To Live For
	When Worlds Collide COLOR BY TECHNICOLOR
	Darling, How Could You!
DECEMBER	PINE and THOMAS' Hong Kong COLOR BY TECHNICOLOR
	??? Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)

IN JULY

the first two of the 15 July-to-December attractions that answer your demands for quality-and-quantity product

CAST

JOHN PAYNE DENNIS O'KEEFE
ARLEEN WHELAN

KIRK DOUGLAS JAN STERLING

JOSEPH COTTEN CORINNE CALVERT
EDMUND GWENN

DEAN MARTIN JERRY LEWIS

EDMOND O'BRIEN DEAN JAGGER
FORREST TUCKER POLLY BERGEN

BING CROSBY JANE WYMAN
FRANCHOT TONE ALEXIS SMITH

MONTGOMERY CLIFT ELIZABETH TAYLOR
SHELLEY WINTERS

RAY MILLAND JAN STERLING

JOHN PAYNE RHONDA FLEMING
FORREST TUCKER

WILLIAM HOLDEN NANCY OLSON
WILLIAM BENDIX

RAY MILLAND JOAN FONTAINE
TERESA WRIGHT

The producer of "Destination Moon" has made this now, and more startling interplanetary fantasy

JOAN FONTAINE JOHN LUND
MONA FREEMAN

RONALD REAGAN RHONDA FLEMING

BOB HOPE HEDY LAMARR

KIRK DOUGLAS

In a Champion Role — the reporter who covers the greatest human interest story of our time.

ACE IN THE HOLE

with
JAN STERLING

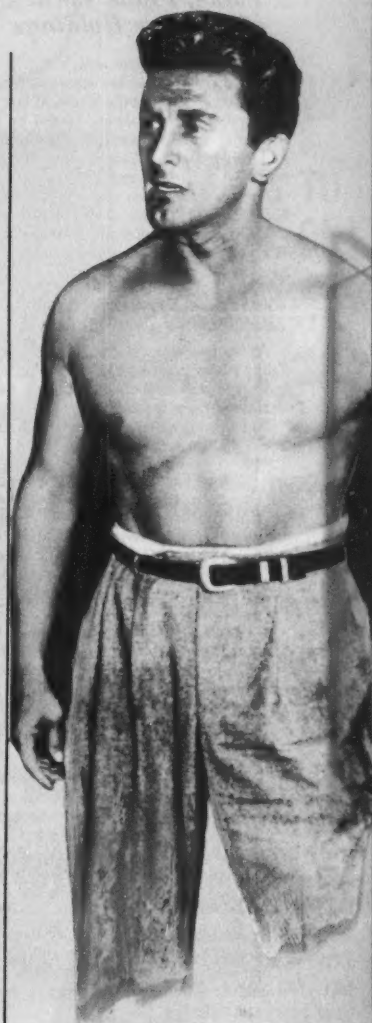
who becomes a top-ranking star

BOB ARTHUR · PORTER HALL

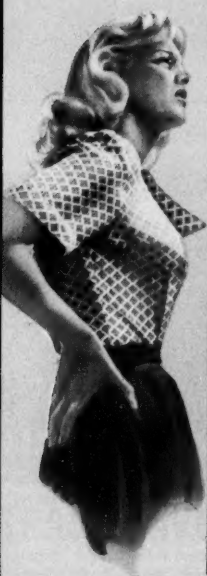
Produced and Directed by
BILLY WILDER

Lightning strikes again as Academy Award-winner Billy Wilder brings the screen another tremendous emotional wallop!

WRITTEN BY BILLY WILDER, LESSER SAMUELS
AND WALTER NEWMAN



Nationally Advertised in
LIFE—LOOK—COLLIER'S and
The SATURDAY EVENING POST...



WARNER DEAL NEAR AS LAWYERS TIE THREADS

Lurie in East for the Final Talks, Plans Local Sale of Theatre Holdings

It's up to the lawyers now.

That, in short, was the status at midweek of the deal—dramatically disclosed last week—under which a syndicate headed by Louis R. Lurie, San Francisco financier and realtor, would buy the Warner Brothers' 25 per cent share in their company.

The purchase price was reported close to \$27,000,000, with the syndicate prepared to pay \$15 for each of the 1,800,000 shares of Warner Brothers Pictures common stock held by the Warner family.

Confidence Expressed That Deal Will Go Through

At midweek, members of the syndicate said that no hitch had developed up to that point and they expressed confidence that the deal would go through.

Among the welter of reports and rumors, these facts were ascertained:

The Warner Company will continue in the production of motion pictures and the new owners will comply with the divorce decree, undertaking to sell the theatres piece-meal rather than as a group.

Jack L. Warner has agreed to continue in charge of production at the studio for six months after the deal is closed. Harry M. and Albert Warner are expected to retire once the transaction has been accomplished.

The syndicate originally consisted of Mr. Lurie, the Transamerica Corporation, Samuel Ungerleider, New York broker, and Charles Allen of Charles Allen & Co., New York investment and securities firm. Al Goetz and Al Leeds are associated with Mr. Allen and Mr. Ungerleider in the original deal.

It was considered a certainty that the approval of both the Securities and Exchange Commission and the Department of Justice would be required in the event a deal was closed.

Lawyers Meeting to Iron Out Details

At midweek, the timetable of the negotiations called for the syndicate lawyers to meet among themselves to discuss the raising of necessary money. They were then to confer with the lawyers of the Warner brothers and, finally, the principals were to meet and approve the draft of the agreement.

It was understood this week that a num-

"HORATIO ALGER" LURIE—OR NEWSBOY TO MILLIONAIRE

SAN FRANCISCO: Louis R. Lurie, 63 years old, was born in Chicago and started his business career by selling newspapers there at the age of six. From this he tried the printing field, in Chicago and Seattle. When still a young man he decided to go to Canada, but left there after a short time to settle in San Francisco.

His first venture into the motion picture field came in 1914 when he, with his partners, George Mann and Howard Sheehan, operated the old Rialto (now the Embassy) on San Francisco's Market Street. Following this his theatrical interests centered around the film exchange.

He decided to enter the commercial building field and built the exchanges in the early twenties that housed Paramount, Fox, RKO, old Pathe, Columbia and MGM. These buildings he leased to the film companies on a 10-year basis. They were later sold, but Mr. Lurie continued to devote his time and energies to commercial building and real estate.

At one time in his building career, Mr. Lurie was said to have completed a building every two weeks, piling up a record of 52 buildings South of Market Street in two years. He has continued his building enterprises throughout the years, with a lull

now, only because of Government restrictions.

Mr. Lurie has extensive real estate holdings, not only in San Francisco, but in New York, Chicago and Los Angeles. Last year he and Jake Shubert, New York theatrical producer, purchased the Earl Carroll theatre and restaurant in Hollywood for about \$1,500,000. At that time Mr. Lurie announced that he planned to invest about \$500,000 and convert the building into a double theatre, one stage for television and the other for the legitimate theatre.

In addition, he has backed numerous theatrical ventures, among them the highly successful "Song of Norway." He also is reported to be one of the "angels" of "South Pacific." Mr. Lurie maintains his real estate offices at 333 Montgomery Street and has announced he intends to remain in San Francisco despite his new interests.

Now a member of the Lambs Club in New York, the San Francisco Variety Club and the San Francisco Press and Union Club, Mr. Lurie is called the San Francisco Horatio Alger because of his rise from a penniless newsboy to a multi-millionaire and one of the largest real estate operators in the west.

ber of industry and non-industry organizations and names had sought participation in the Lurie syndicate. The group now comprises, besides the original principals, Arde Bulova, board chairman of the Bulova Watch Company; Lee Shubert, a theatrical leader; Nat Cummings, board chairman of the Consolidated Grocers Corporation of Chicago, and Sol Lesser, film producer.

There were indications that other investors had approached Mr. Lurie for an interest in the deal. Mr. Lurie himself is reportedly prepared to participate to an amount between \$5,000,000 and \$7,500,000, and Transamerica is said to stand ready to match his contribution. Since the exact number of shares held by the Warner family is not yet known, allocations remain to be made.

A member of the syndicate said this week that the group would be "subject to the Warner consent decree exactly as the company is now. We will proceed with the divorce of theatre operations, as required by that decree, but instead of selling the theatre properties in a lump, we will sell

them locally and, where advisable, individually.

"We believe there are greater profits in that method than in selling the stock of a company which controls 436 theatres, and we don't intend to let others reap those profits. The local selling will be handled by Mr. Lurie."

The San Francisco financier is a recognized authority in realty values and has been involved in a number of spectacular realty deals over the past years. He is a director of Sol Lesser Productions, owns San Francisco legitimate theatres and has important real estate holdings in major cities.

Before leaving San Francisco for New York, Mr. Lurie denied that Louis B. Mayer, Metro executive, was in the picture "as far as the stock deal is concerned." But he added: "Who wouldn't take Mayer as producer?" Mr. Lurie said that, if the deal went through, the new management of Warners might produce films for television "as a sideline."

If your mind is on this figure→ (don't let us bother you)



BUT if it's on this figure→

FIGURE ON

The MAN FROM PLANET X

The
WEIRDEST
visitor
the Earth has
ever seen!

"The MAN from PLANET X"

ROBERT CLARKE • MARGARET FIELD • WILLIAM SCHALLERT

Directed by Edgar G. Ulmer • Written and Produced by Audrey Wolsberg and Jack Pollock

FACTS TO FIGURE ON!

SAN FRANCISCO

PARAMOUNT THEATRE

A boxoffice gold rush
for holdover business
and wow returns!

NEW YORK

MAYFAIR THEATRE

Sock opening plus
holdover business!

PHILADELPHIA

STANTON THEATRE

Opening to one of the
biggest takes in UA
history.

**And this is only
the beginning!**

WATCH THE DOUGH ROLL IN
AND THE FIGURES FLY IN
CINCINNATI, DETROIT,
TRENTON, NEW BRUNSWICK,
BALTIMORE, CHICAGO AND
HUNDREDS OF OTHER SITU-
ATIONS POURING IN EVERY
HOUR—EVERY DAY—FOR
ALL OUT, ALL THE WAY
GREAT BALLYHOO RETURNS!

TRADE RAVES!

"Should reap a tidy profit for
all concerned!" —*Daily Variety*

"An exploitation natural!"
—*Hollywood Reporter*

"Diverting. Delivers excitement
and has appeal!" —*Film Daily*

"Absorbing, thrilling for all!"
—*Showmen's*

"For excellent returns in bally-
hoo market. Builds strong
mood and sustained sus-
pense!" —*Variety*

"No question about business.
Aces back-to-back!" —*MP Herald*

"A natural!" —*Boxoffice*

"A boxoffice bonanza. An ace-
high merchandising product!"
—*MP Daily*

Released thru

UA

Arkansas Unit Meets

LITTLE ROCK, ARK.: Arkansas theatre owners found out why their insurance rates have gone up an average of about 25 per cent. The executive committee of the Independent Theatre Owners Association of Arkansas at the 32nd annual convention here heard a statement from the Arkansas Inspection and Rating Bureau that fire losses in Arkansas theatres for 1945-49 amounted to \$260,182 or 81 per cent of premiums paid in the same period.

The executive committee questioned the validity of these figures and appointed a five-man committee headed by M. S. McCord of North Little Rock to check them.

The television committee headed by Claude Mundo, Little Rock, in a report predicted that television will be a reality in Arkansas in 18 to 24 months. There is no television station in Arkansas now but there are two applications on file for TV at Little Rock. Memphis TV stations now cover Eastern Arkansas.

Mike L. Simons, of MGM's exhibitor relations department, said in an interview that he believes Arkansas theatres have facilities and ability to fight TV successfully.

Another speaker, J. Robert Hoff of Omaha, Neb., sales manager of Ballantyne Co., protested the National Production Authority order removing theatres from the essential category for allocation of construction material.

A committee was appointed to work out a code of ethics with the drive-ins to stop price cutting. The top three officers re-elected at the meeting were Sam Kirby, president; W. B. Sockwell of North Little Rock, vice-president, and Jack Bomar of Little Rock, secretary-treasurer.

Niles Asks Firms For Change in Clearances

DENVER: Charles Niles, national treasurer of Allied, on Wednesday told the opening session of the Allied Rocky Mountain Independent Theatres convention here that clearances between theatres not in substantial competition were not logical. He also charged distributors with setting clearances to suit their own purposes. Mr. Niles said slot time was against the public interest and tended to age films and he demanded more prints and lower prices for middle-of-the-week time. Abram F. Myers, Allied general counsel, discussed COMPO and arbitration during the two-day meeting.

Studio Tax Relief Bill In Florida Senate Hopper

A proposed state constitutional amendment designed to lure motion picture studios to Florida by providing tax relief to the industry was introduced in the Florida legislature last week by Senator Joseph E. Johnson, Jr., and 17 others. Under the proposed amendment, studios in Florida would be exempt from taxation on "lands, buildings and chattels and all raw materials going into the finished products of films." The tax freedom would not extend beyond 1966.

Court Upholds Regents On "Miracle" Ban

ALBANY: The ban on the film, "The Miracle," which was termed sacrilegious by the New York State Board of Regents, was upheld Wednesday in a unanimous decision by the Appellate Division of the State Supreme Court. License for the film, shown as part of a package entitled "Ways of Love," was revoked by the Regents following protests by religious groups. Joseph Burstyn, U. S. distributor of the film, entered the appeal.

Film Loss Cut RKO Theatre 1950 Profit

Although RKO theatre operations in 1950 registered a net profit of \$2,375,577 it was more than offset by the net loss of other RKO subsidiaries, Sol A. Schwartz, president of RKO Theatres, disclosed in a report to stockholders this week.

At the same time he reported that the new theatre company had a net profit of \$441,941 in the first quarter since it began independent operations on Jan. 1, 1951. The gross profit for the quarter, including \$370,703 realized by the sale of capital assets, totaled \$964,441.

Mr. Schwartz obtained his figures on the 1950 theatre operations from the final report of the old RKO company, which he said would reach stockholders shortly. The theatre profit does not include provision for taxes; a consolidated tax return will be made by the dissolved company.

If the present RKO theatre company had been in existence last year, he estimated that it would have been subject to Federal income taxes of approximately \$1,000,000 and some additional corporate expenses which would have resulted in a net profit for 1950 of \$1,195,577.

Mr. Schwartz said earnings for the first quarter of 1951, equal to 11 cents per share, are below those for the same quarter in 1950. He blamed this on "a steady decline in theatre attendance which has been proceeding for several years." He said that while the decline is "primarily economic in character," the impact of television has had an effect.

He said the company is following the development of large-screen television as a "possible potential theatre entertainment medium," and reported on the installation of theatre TV equipment in RKO's Fordham in the Bronx and RKO's Keith in Washington.

All terminations of joint theatre interests required under the consent decree have either been completed or plans for disposition have been approved by the court. Mr. Schwartz said.

J. M. Raad Acquires 15 West Virginia Houses

Joseph M. Raad, formerly an exhibitor, but more recently engaged in other lines, this week acquired a controlling interest in 15 West Virginia theatres which he will form into the JUR Circuit, with the main office at Wellsburg, W. Va. Mr. Raad acquired the theatres from the southern division of the Alpine Circuit, headed by Albert Urling. The houses are the Alpine at Ripley; Alpine, Ravenswood; Alpine, Gassaway; Alpine, Sutton; Alpine and Trail, East Rainelle; Alpine, Hundred; Alpine, Elkdale; Labelle, South Charleston; Victory, Spring Hill; Alpine and Star, Wellsburg; Cowen at Cowen; Boone, Whitesville, and the Auditorium at Richwood.



Herman Rifkin, president of the Rifkin Circuit, Boston.

*HEAR THE BEAT OF
THOSE BOX-OFFICE DRUMS!*

ALL THE FURY OF THE APACHE WARS!
ALL THE GLORY OF THOSE WHO FOUGHT AT SPANISH BOOT!



APACHE DRUMS

STARRING

STEPHEN McNALLY

COLEEN GRAY

with WILLARD PARKER

ARTHUR SHIELDS

COLOR BY

TECHNICOLOR

WORLD PREMIERE
LOEW'S STATE, N. Y.

Screen play by DAVID CHANDLER • Directed by HUGO FREGONESE • Produced by VALLEWTON • UNIVERSAL-INTERNATIONAL PICTURE

...The same kind of BOOMING BUSINESS **U-I** gave you with
"TOMAHAWK" and "COMANCHE TERRITORY"

Terry Ramsaye Says

• • • • •

THE VIGOUR with which the spending money of the citizens is being pursued by those with things to sell is denoted by a new high in newspaper advertising recorded in 1950—a total of \$499,019,000, as compared with the previous record of \$270,000,000 in 1946.

Gains in all categories, over 1949, ranged from an increase of 9.7 per cent for national grocery advertising and an increase in radio and television advertising in newspapers of 78.4 per cent. As usual there is no recording of motion picture expenditures in the papers, due to the fact that its advertising is classified as local, originating with individual theatres, or circuits.

However, this observer's cursory scanning of many papers from near and far would tend to indicate no record effort to challenge the customers' attention for the screen.

IN NEW YORK the Board of Higher Education has prohibited municipal colleges from playing basketball at Madison Square Garden, a consequence, of course, of the woeful crop of exposures of bribery and corruption of the young athletes.

This suggests that there are many indications from many directions that it would be appropriate for institutions of education, including the universities with their great stadiums, to get out and stay out of the big public amusement business. In total millions are spent in the construction and maintenance of show plants that contribute nothing but publicity of dubious value to the avowed purposes of education.

Athletics have a place in the life of the young, but that does not require participation in an industry of exhibition. Education did a better job before this mass appeal and exploitation.

SHOULD YOU be keeping really abreast of what goes on in colour processes, you'd be looking further into British Patent 639,758, assigned to General Aniline and Film Corporation, a lengthy document which summarizes about thus for:

"Intermediates, useful in preparing photographic sensitizing dyes, are obtained by causing a cyclammonium quaternary salt containing a methyl group in a reactive position to react with an aryl isothiocyanate (or isoselenocyanate) followed by quaternization with an alkyl salt to give a B-aryl-amino-B-alkylmercaptovinyl [or alkylselenovinyl] cyclammonium quaternary salt."

OUT HOLLYWOOD WAY there is, or was, a roadside safety poster reading: *A total of 167 persons died here last year from gas. Eleven inhaled it . . . nine put a match to it . . . 147 stepped on it.*

Perhaps it would be constructive to have a lot of regulations, laws and bureaucratic rulings processed for publication by the skilled hands of that quip-laden community. They could not make some of them much funnier than they are now, but they could be phrased with better grace.

IT IS APPROPRIATE about now to direct the attention of the philologists to the perversions which are now being bestowed on the once merry word "festival." It is being taken over in the amusement world as a euphemistic noun to denote most any kind of a program presentation—particularly to put a slight sheen of alleged popular appeal on something of uncertain box office merit. However, at the rate the semantic evolution progresses it will be appropriate to refer to the famed clem of the Donnybrook Fair as the Festival of the Blackthorn.

THE FITFUL speculative writing about the Lurie-Warner negotiations enjoys much reference to the possibility, if, when and as, etc., in case, etc., the great Warner "library" of old films might be dumped on the Television market, realizing millions of dollars in "a relatively short time." It may be observed that there is a series of motion pictures specially made for Television, on a modest budget, too expensive for Television's current purse. It seems much more probable that if TV has any millions to spend for programs it will for rather a while continue in pursuit of live bait, which is expensive enough. As every exhibitor knows, an old picture is an old picture.

UP FROM Washington comes a report that the State Department has assured the Congress that it is vigorously weeding out homosexuals, as security risks. A State official says he has heard that four per cent of the population may be homosexual, while so far the Department has so far found about one-half of one per cent. Is that an argument about really representative government? Probably less than four per cent of the population are bank robbers. But that would be no excuse for having any percentage of them in Government.

RCA Reports 50 Theatre TV Orders

New orders for some 50 RCA instantaneous theatre television systems, received from 13 circuits were announced at Camden, N. J., this week by Walter A. Buck, RCA vice-president.

Representing the first large group of orders to be placed for any kind of theatre TV equipment, the contracts were described by Mr. Buck as presaging "early realization of the widespread use of theatre television as an adjunct to motion picture entertainment," according to an RCA statement.

Contracts were signed by Samuel Pimanski, for American Theatres Corp.; Fred Schwartz, for Century Theatres; Frank C. Walker, for Comerford-Public Theatres Corp.; Elmer Rhoden, Commonwealth Amusement Corp.; S. H. Fabian, Fabian Theatres; Edward B. Arthur, Fanchon and Marco; Walter Reade, Jr., Walter Reade Theatres; Mitchell Wolfson, Wometco Theatres; E. C. Grainger, Jamestown Amusement Co.; Edwin Silverman, Essaness Theatres Corp.; M. A. Lightman, Malco Theatres, and T. C. Prinsen, for Dallmer Co., Inc. In addition, the orders include systems for 20 houses of United Paramount Theatres, plans for which were disclosed by the circuit last week.

The contracts announced do not include those recently received by RCA from Warner Brothers Circuit Management Corp., RKO Theatres, and Comerford-Public, under which installations are now in progress.

"It is now safe to predict that this vital new medium of entertainment will take its place as a partner and supporter of motion pictures," Mr. Buck said.

According to Barton Kreuzer, general products manager of RCA, the company foresees the early installation of this type of equipment in at least 200 theatres. "It was in recognition of the industry's growing need for such facilities," he said, "that the RCA engineering department recently announced plans to proceed full-scale with production of its commercial Model PT-100 system. Concurrently, it announced a reduction in price to \$15,800, based on economies effected through mass production."

Urge FCC to Remove TV Station Freeze

The Radio Corporation of America and NBC urged the Federal Communications Commission this week to lift its freeze on the construction of new stations as soon as possible, arguing that such a move would expedite the design and production of equipment suitable for telecasting in the ultra-high frequency bands. The companies lauded the FCC's action in allocating the space to television. RCA and NBC have conducted extensive research in ultra-high bands.

TRADE BADLY TANGLED IN NPA'S RED TAPE

BULLETIN

The NPA late Wednesday reclassified four items from the real to the personal property category. Included were unit air-conditioners without ducts; auditorium chairs; water coolers and soda fountains.

The equipment and exhibition branches of the motion picture industry sweated this week among a maze of what were described as confusing and contradictory regulations resulting from revisions and amendments to the National Production Authority's curbs governing the \$5,000 annual ceiling on construction.

Worried theatre operators and equipment manufacturers were particularly concerned with the list issued last week as to what constituted "personal" and "real" property, with such an important theatre commodity as seats placed in the latter category.

Revised Regulation Sets Up Another \$2,000 Top

Further adding to the miles of red tape was a revised regulation announced last weekend by Washington officials setting up another \$2,000 ceiling for "personal property, fixtures or equipment" installation for a 12-month period. It has been pointed out that in some cases this revision will be helpful, but in others, it will constitute an absolute limit on the amount that could be spent for installation.

For example: Before the weekend, if an exhibitor wanted to spend \$5,000 for alterations and \$1,500 for installing fixtures, he would have to revise his budget in order to meet the \$5,000 ceiling. Under the new revisions, he can spend the additional \$1,500, but should his fixture installation costs come to, say, \$2,500, he would have to cut it down to \$2,000 without even being able to "borrow" the additional \$500 from the \$5,000 which is reserved exclusively for the cost of real property—as differentiated from installation costs—and major construction.

A particularly painful matter to the exhibitors and equipment dealers and manufacturers, according to Oscar F. Neu, president of the Theatre Equipment and Supply Manufacturers Association, is the matter of the "real" and "personal" lists. In a statement issued last week, Mr. Neu made special emphasis of the seat situation, and added that the listing contained "injustices and inequities."

Neu Pledged Fight For Seat Reclassification

Mr. Neu, who is a member of the 35mm Motion Picture Equipment Industry Advisory Committee which met last month with Nathan D. Golden, director of the NPA's Motion Picture—Photographic Products Di-

REGIONAL OFFICES LISTED

Details of applications for exemption from the construction curbs as administered by National Production Authority, were released this week. The four-page form, known officially as "NPAF-24" or "Application for Authority to Commence Construction," contains a long list of questions, everything from "proposed period of construction" to "effect on community." The form can be obtained from the regional or district offices located in 80 cities, and take anywhere from four to six weeks before a ruling is forthcoming.

The following are the regional offices:

Region	Address	Area Covered
I	1800 Customhouse Boston 9, Massachusetts	Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont
II	42 Broadway New York 4, New York	New York and New Jersey
III	Jefferson Building 1015 Chestnut St. Philadelphia 6, Pa.	Delaware and Pennsylvania
IV	Room 2, Mezzanine 801 East Broad Street Richmond 19, Virginia	Maryland, North Carolina, West Virginia and Virginia
V	418 Atlanta National Bldg. 50 Whitehall Street, S.W. Atlanta 3, Georgia	Alabama, Florida, Georgia, Mississippi, South Carolina and Tennessee
VI	410 Union Commerce Bldg. 925 Euclid Avenue Cleveland 14, Ohio	Kentucky, Ohio and Michigan
VII	1150 McCormick Bldg. 332 South Michigan Ave. Chicago 4, Illinois	Illinois, Indiana and Wisconsin
VIII	338 Midland Bank Bldg. 401 Second Ave. South Minneapolis 1, Minn. 2400 Fidelity Bldg. 911 Walnut Street Kansas City 6, Mo.	Minnesota, Montana, North Dakota and South Dakota Iowa, Kansas, Missouri and Nebraska
IX	Room 1114 Commerce Street Dallas 2, Texas	Arkansas, Louisiana, Oklahoma and Texas
XI	142 New Customhouse 19th and Stout Street Denver 2, Colorado	Colorado, New Mexico, Utah and Wyoming
XII	306 Customhouse 555 Battery Street San Francisco 11, Calif.	Arizona, California, Hawaii and Nevada
XIII	809 Federal Office Bldg. 909 First Avenue Seattle 4, Washington	Alaska, Idaho, Oregon and Washington
Washington, D. C.	Construction Controls Div. 801 E Street N.W. Washington, D. C.	Metropolitan Washington

vision, said the industry branches concerned with the chair situation "will do everything in their power to have the chair classification returned to what it has always been."

Another point of misunderstanding in the new weekend regulations is the added category of "fixtures," over and above what is considered personal and real property. Under the new orders, the installation costs of some real property items are to come out of the \$5,000, while the installation expenditure of other items, or "fixtures," comes out of the \$2,000. The cost of installing personal property must also come out of the \$2,000,

though there is no limit yet on the actual amount that can be spent for the actual property. How much can be spent on installation, then, depends on whether the real property is considered "construction" (the \$5,000 category) or a "fixture" (the \$2,000 category).

There was some good news for the film industry, too, this week and the more important was the slight easing of the construction curbs for a theatre project where there has been "substantial site clearance" including demolition of other buildings prior to the implementation of the regulations.

U. A. READS A "BLUEPRINT"



INTRODUCTIONS were in order, as the United Artists organization met its new top executives at its convalesce in Chicago this week. Standing in acknowledgement of an ovation are Arthur Krim, president, and William J. Heineman, vice-president in charge of distribution, and chairman of the convention meetings. Seated at the left are Seymour Payer, vice-president and general counsel, and Max E. Youngstein, vice-president and national director of advertising, publicity and exploitation. Seated behind the lectern are Matthew Fox and Robert Benjamin, consultants to management.

CHICAGO: United Artists' three-day "Blueprint for Tomorrow" sales convention, exuberant in its confidence in the company's future and ambitious in the discussion of product scheduled for release, is being repeated in the company's 32 branch offices.

The convention, first for United Artists in five years, covered the entire sales program and introduced the UA sales organization to the combined UA chart of both its own and recently acquired product.

Krim Voices Faith

In his opening address, Arthur B. Krim, president, expressed his faith in the future by declaring that United Artists' right to bear the title "Tiffany of the industry" was now assured. "With the acquisition of the Eagle Lion inventory of pictures we have successfully overcome the grave product shortage which faced us, and we now stand on the threshold of 'Phase Two' of our plan to release a maximum of 24 selected independent productions from 1952 on.

"We believe that a greatly strengthened UA means a greatly strengthened industry in general," he said.

William J. Heineman, sales vice-president, who announced a reorganization of the UA district sales setup at the convention, declared:

"We are frank to say there is no new and magic formula for selling. We have devised no 'new methods' because we believe the one sound and realistic method is hard work and lots of it. We honestly believe

the product UA now has available for exhibitors meets the taste of every type of audience in every kind of situation. It is our intention to provide complete backing of our pictures by merchandising each and every one thoroughly."

Plans Exhibitor Service

Max E. Youngstein, vice-president and national director of advertising and publicity, stressed that every activity of every member of his division was "devoted to service and more service to exhibitors and independent producers. Putting it simply, our policy is to get extra dollars at the box office for the exhibitor—because in this way we also insure the continuance of a healthy, vigorous UA."

Among the producers attending the UA meeting were Jules Levey, who showed the sales force his film, "Fabiola"; Stanley Kramer, whose "Cyrano de Bergerac" is handled by UA, and Robert Stillman.

In his talk to the convention Mr. Kramer laid emphasis on the need to reach millions of potential customers who rarely if ever attend motion pictures. He also said the industry public relations were worse than that of any other industry of comparable size, and called for a realistic overhauling.

Mr. Kramer held that the film market was expanding, not contracting. "There have to be new measures to apply to the dimensions of the market," he said. "We have to learn how far we can expand our market through new ideas in stories and story telling. What about the millions bored with old stuff, and even more millions who

could be intrigued by something new? If our industry is to flourish, we must break away from 'formula thinking' in film making and selling."

Following the convention, UA announced it had acquired distribution rights to Kenneth McDowd's production of "The River," the first feature in Technicolor ever to be filmed in India in its entirety. The picture will be handled on a two-a-day basis.

No changes in personnel were involved in the general shuffle of posts announced by Mr. Heineman. One district, the prairie district, was abolished and its jurisdiction assumed by other districts. W. T. Keith, prairie district manager, takes over the vacant manager post of the southern district.

Districts Realigned

The reorganized district lineup will find Fred Meyers as New York-Metropolitan district manager. Jerome Safran, formerly with Columbia, takes over as district head in charge of the Boston-New Haven-Philadelphia-Washington-Pittsburgh territory. Serving under him will be: Boston, Harry Segal, branch manager; New Haven, Joseph E. Callahan; Philadelphia, John Turner; Washington, E. W. Sweigart, and Pittsburgh, M. Trautenberg.

Under Moe Dudelson, Central district manager, will be Buffalo, David D. Leff, branch manager; Cincinnati, Jack Finberg, branch manager; Cleveland, Sidney Cooper, branch manager; Detroit, S. J. Bowman, branch manager; and Indianapolis, W. C. Hames, branch manager.

J. J. O'Loughlin's Midwest district will include: Chicago, Harry Goldman, branch manager; Milwaukee, Joe Imhof, branch manager; Minneapolis, Abbot Schwartz, branch manager; Omaha, D. V. McClucas, branch manager; and Kansas City, William E. Truog, branch manager.

The Southern district, under Keith, will consist of: Atlanta, J. A. Bachman, branch manager; Charlotte, Byron Adams, branch manager; Dallas, T. E. Laird, branch manager; New Orleans, George Fabst, branch manager; and St. Louis, F. J. Lee, branch manager. James Velde, West Coast district manager, will be in charge of Los Angeles, Richard Carnegie, branch manager; Salt Lake City, C. Trowbridge, branch manager; San Francisco, Ralph F. Clark, branch manager; Seattle, A. J. Sullivan, branch manager; and Denver, Clarence Olson, branch manager.

The Canadian branches, under district manager Charles S. Chaplin, remain unchanged. These are: Calgary, Robert Radin, branch manager; Montreal, Sam Kunitzky, branch manager; St. John, S. Miller, branch manager; Toronto, George Heiber, branch manager; Vancouver, H. Woolfe, branch manager; and Winnipeg, A. Feinstein, branch manager.

Dismissal Is Refused Of Washington Case

A private anti-trust suit against two theatre-owning film salesmen will be continued, it has been ordered in a Washington District Court. The case concerns a suit brought by the Centre theatre of Centerville, Md., against Charles Wingfield, of Columbia and F. B. Klein, of Twentieth Century-Fox, both of whom operated theatres at Church Hill and Chestertown, Md. Four distributors originally in the suit have settled the case, but the court refused to dismiss the action against the salesmen.

Philadelphia House Sold

The Great Northern theatre, located in an important shopping center of Philadelphia, was sold last week to Carlton Properties, Inc., New York, for \$800,000. The Breyer Corporation, Philadelphia, owned the theatre and ran it as an independent operation for many years.

Ads Seek to Stimulate Attendance

Emphasis on the dual problem of creating a new interest in motion pictures on the part of the public, and improving attendance at indoor and drive-in theatres, was in evidence this week in various parts of the country.

In New York and Los Angeles, United Paramount Theatres placed newspaper ads spotlighting the recent report by the General Federation of Women's Clubs, on its selection for commendation of 122 films released during the past 10 months. The Federation represents 11,000,000 members. The 600-line ads, said Leonard Goldenson, United Paramount president, were an example of the type of activity the Council of Motion Picture Organizations should conduct "if and when COMPO is organized and supported as it should be".

Mr. Goldenson added that the purpose was to stimulate "public and industry thinking about motion pictures and theatre attendance. It shows what can be done with items and incidents that can be picked up and turned to industry advantage. In this instance, if one group can center the beneficial attention of 11,000,000 people on good pictures, the industry should address that message to 150,000,000 people. A well-supported COMPO could be doing that".

In Dallas, Col. H. A. Cole, president of Allied Theatre Owners of Texas, announced further plans for a campaign conducted on behalf of a group of drive-in theatres, to get the family out of the home and into the drive-in. One feature of the campaign is a group of ads which can be run in the daily and Sunday newspapers. The ads emphasize the comfort of drive-ins, proximity, good family entertainment, and the campaign is topped off by 24-sheet institutional billboards proclaiming, "Entertainment Family Style—Go to a Drive-in Movie Tonight!"

Picking up the anti-Home-I-Tis campaign inaugurated by the Schine circuit some weeks ago, the Minnesota Amusement Company has announced a drive along the same lines. The Minnesota drive to get people out of the home in the evening features a six-week jubilee during which top product will be shown.

Warners Adopt Ad Campaign Originated by Exhibitor

Warner Bros. Pictures has adopted an institutional advertising campaign originated by Norris Hadaway, manager of the Alabama theatre, Birmingham, the company announced this week. Warner Bros. is using Mr. Hadaway's idea in its pressbook for "Along the Great Divide," making available two sizes of ads with the following institutional copy: "Want to really relax? Want to really get away from it all? See a movie like this one."

SELLING DRIVE-IN SHOWS



GETTING the family out of the house is the keynote of the campaign for drive-in theatre attendance being conducted by the Allied Theatre Owners of Texas. At the right is one of the ads which have been prepared for use in newspapers. Complete sets of ads in map form are available to any exhibitors who wish to avail themselves of the service. The organization has also prepared 24-sheets in four colors for display in key spots of the area. The advertising layouts are designed in size and content to fit either daily or Sunday newspapers.



This happy family is having a wonderful time under the stars! Dad forgets office worries. Mom lets the dishes in the sink. And the kids? They stopped fussing when they piled in the car and started to a DRIVE-IN Movie for a fun-packed, happy evening.

Trust your family to a DRIVE-IN Show tonight. Just get in the car and drive leisurely out to the DRIVE-IN Movie near you. Eat a light supper at the snack bar. Breathe good, clean fresh air and relax for an evening of good screen entertainment.

For heavenly enjoyment, drive out tonight to a DRIVE-IN Movie!



Shows Every Night
RAIN or CLEAR
Starting at Sundown

*** DRIVE-IN for Entertainment FAMILY STYLE! ***

**THEATRE
SIG and
WEEK'S
Attractions**

Theatre Owners of Oklahoma Name Slocum as Chairman

The Theatre Owners of Oklahoma board of directors, meeting this week in Oklahoma City, have appointed E. R. Slocum of the Rocket theatre in El Reno, chairman of the board. J. C. Hunter, retiring chairman, and regional vice-president of Theatre Owners of America, reported on the recent TOA executive committee meeting in Washington. Morris Loewenstein, president of TOA's Oklahoma unit, has sent to members envelopes being used to collect dues from theatres for the Council of Motion Picture Organizations, it was reported.

\$600,000 Anti-Trust Suit Filed Against B. & K. and Majors

A \$600,000 anti-trust suit was filed this week in the Chicago District Court against the Balaban and Katz circuit and the major distributors, on behalf of the suburban Normal theatre at Roseland, Ill., and its owners Rose Debreteni and Steve Toth. The com-

plaint charged that all major distributors except Paramount refused to grant the Normal product prior to six weeks after general release, and that Paramount granted only a four-week availability giving prior runs to competitive houses.

NLRB Rules SIMPP Members Constitute Single Unit

The National Labor Relations Board upheld the International Alliance of Theatrical Stage Employees in Washington last week, ruling that all members of the Society of Independent Motion Picture Producers are to be treated as a single unit in determining whether carpenters and set erectors should be represented by IATSE or the AFL Carpenters Union. The carpenters had contended that separate units should be established for the employees of each member of the society. Citing previous decisions in which it had found appropriate association-wide units for set decorators and actors employed by SIMPP members, the board ordered an election within 30 days.

EXHIBITOR AID, METRO POLICY

Rodgers Tells Sales Staff Firm Not to Contribute to Any House Closing

MGM field sales managers and executives from the home office this week attended a sales meeting at the Hotel Astor in New York and heard William F. Rodgers, vice-president and general sales manager, make a plea to prevent the closing of any theatres in the United States.

"Where MGM branch, district and sales managers know relief is necessary to keep theatres open, every effort should be made to do so and never let it be said that MGM contributed to the closing of any theatre," said Mr. Rodgers. This was taken to mean that MGM offices throughout the country have been instructed to listen carefully to cases of hardship or distress, and to take whatever means necessary in helping the exhibitor.

Discuss Drive-Ins

Executives discussed such drive-in policies as free admissions, excessive passes, giveaways, admitting bus-loads at a single price, etc. The fear was expressed that these practices might spread to conventional theatres. An MGM statement said: "Where such conditions exist and constitute what might be considered unfair competition with other theatres in the area, MGM field executives were asked to examine carefully each individual situation so that it could be determined what steps might be taken to keep such practices from spreading."

The forthcoming lineup of pictures was also discussed. One film, "Teresa," has been added to the summer schedule, making a total of 12 features to be released during the three-month period starting June 8. "Teresa"

will replace "The Thin Knife," which was scheduled to open July 27; the new release date for the latter film is August 3. Following is the revised summer schedule of four films per month:

June: "The People We Love," "Mr. Imperium," "No Questions Asked" and "Excuse My Dust." July: "Kind Lady," "Show Boat," "The Law and Lady Loverly" and "Teresa." August: "The Thin Knife," "Rich, Young and Pretty," "Calling Bulldog Drummond" and "An American in Paris."

Delay "Quo Vadis" Deals

In connection with "Quo Vadis," one of the most important MGM films in recent years, the present policy is that no offers for the picture will be considered until a later date, still to be decided. Mr. Rodgers added that where the company has been making deals for groups of pictures, all contracts read "This does not include 'Quo Vadis.'"

In New York, "Quo Vadis" exploitation has already started, a huge banner above the Loew's State marquee on Broadway advertising the picture.

Scheduled to speak at the final session of the three-day meeting were Arthur M. Loew, Loew's International president; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas Seadler, advertising manager; Dan S. Terrell, in charge of field press representatives, and John Joseph, publicity manager.

Distribution executives in attendance, besides Mr. Rodgers, were E. M. Saunders, assistant general sales manager; Charles M. Reagan and Henderson M. Richey. All of the field sales managers remained in New York several days after the meeting to discuss local problems.

Committees Named for TOA September Meeting

Plans for the 1951 convention and trade show of Theatre Owners of America to be held September 23-27 at the Hotel Astor, New York, began to take shape last week with the naming of the convention committee by S. H. Fabian, general chairman. In addition to Mr. Fabian, committee heads are: George P. Skouras, finance officer; Walter Reade, Jr., vice-chairman; Charles Lewis, assistant general chairman; Philip Harling, convention coordinator, and Winifred Cutler, convention secretary. Representing TOA and serving as ex-officio members of the committee will be Gael Sullivan, executive director, and Herman Levy, general counsel. Close to 1,000 out-of-town theatre men are expected. More than 30 booths in the tradeshow already have been reserved by equipment interests.

Fanchon & Marco Cut Admission Prices

The first major change in first run admissions in Hollywood in recent years occurred this week when Fanchon and Marco cut admissions at the Hollywood and downtown Paramount theatres to a flat 65 cents for all seats, day and night. Admission for children accompanied by parents is free. Price for unaccompanied children is nine cents. F & M jolted neighborhood price policy last February by instituting a flat 50-cent policy for their Baldwin theatre. Southside Theatres, an F & M affiliate, also installed a flat 60-cent policy at the Southside and Balboa theatres. The circuit's Rio, Alto and Mayfair theatres have initiated a flat 50-cent price policy.

Industry Will Fete Schwalberg May 15

A. W. Schwalberg, president of Paramount Film Distributing Corp., will be honored at a testimonial dinner May 15 at the Waldorf-Astoria, New York, in recognition of his 30 years in the industry. Louis Nizer will be toastmaster and Robert J. O'Donnell, vice-president and general manager of Interstate Circuit, master of ceremonies, according to E. K. O'Shea, chairman of the testimonial committee and vice-president of Paramount. More than 1,500 invitations to the dinner have been sent to exhibitors in the United States and Canada. Paramount's Adolph Zukor, Barney Balaban and V. Frank Freeman plan to attend.

\$3,750,000 Damages Sought In Cincinnati Suit

The sum of \$3,750,000 is being sought by the S. & S. Amusement Corp., in Cincinnati headed by Ruben Shor who operates the Twin drive-in, from the major distributors and some circuits in an anti-trust suit filed in the Cincinnati District Court. The complaint alleges that an inequitable situation existed regarding availability of product and first-run pictures.



MGM'S FIELD SALES DIRECTORATE, which convened this week in New York under the supervision of William F. Rodgers, center, vice-president and general sales manager. Flanking Mr. Rodgers on the right are Edward M. Saunders, assistant general sales manager; George A. Hickey, western sales manager; Rudy Berger, southern sales manager; John J. Maloney, central sales manager, and Henderson M. Richey, in charge of exhibitor relations. On the left, and also reading from Mr. Rodgers outward, are Charles M. Reagan, sales executive; Burtus Bishop, Jr., midwestern sales manager; John P. Byrne, eastern sales manager; John S. Allen, southwestern sales manager; and Herman Ripps, field assistant to Mr. Byrne, with New York headquarters.

FCC Playing Politics, Says Rembusch

MINNEAPOLIS: Discussing plans of Allied States Association for low-cost theatre television equipment and the association's fight for theatre television channels, Truman T. Rembusch, Allied president, charged the Federal Communications Commission with "playing politics" with radio and television this week.

The Allied head was speaking at the opening session of the North Central Allied annual convention. Stanley Kane, executive counsel for the group, Abram F. Myers, Allied general counsel; Arthur Mayer, executive vice-president of the Council of Motion Picture Organizations, and Ben Berger, NCA president, also addressed the convention.

Mr. Rembusch said Phonevision and Skiatron, the subscription television systems, did not represent a threat to motion pictures, adding that "while television is not going to put theatres out of business, neither will theatres halt the progress of television."

The distributors were charged by Mr. Rembusch with conducting a "well-organized plan to gouge the last dollar out of exhibition through the use of 'scale' deals which take the cream from box office revenues."

The distributors haven't answered his letters on points of arbitration, Abram Myers, Allied general counsel, complained, adding that Allied is firm on arbitration of all distributor-exhibitor arguments. Of television, he said he believed set owners are already turning it off and returning to theatres. Lack of business at theatres has been because of spending on hard goods available and made more attractive in late years, he asserted. Mr. Myers also called for showmanship from the exhibitor with the common touch, and asked the Allied organization to keep COMPO alive.

In a brief report, Mr. Berger outlined the benefits obtained by NCA members during the past year through NCA action and legislative "watch-dogging." Mr. Kane attacked distributors for allegedly using print shortages to foist illegal clearances on independent exhibitors.

Mr. Mayer said exhibitor contributions to COMPO now total \$38,600, which has been more than matched by donations from the distributing companies. He said the contributions were received from 2,500 theatres. Mr. Mayer also expressed confidence in the future of COMPO.

Ted Mann was elected president. Mr. Berger was named delegate to National Allied, a new position.

The convention resolved against the Sargoy Stein investigation; asked distributors for lower rentals; resolved a militant campaign against compulsory percentage; and told Republic it deplored that company's decision to give films to television.

Box Office Champions For April 1951

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

BORN YESTERDAY (Columbia)

Produced by S. Sylvan Simon. Directed by George Cukor. Written by Albert Mannheimer. Cast: Judy Holiday, William Holden, Broderick Crawford, Howard St. John, Frank Otto, Larry Oliver, Barbara Brown, Grandon Rhodes, Claire Carleton. (Champion for the fourth month.)

FATHER'S LITTLE DIVIDEND (Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Vincente Minnelli. Written by Albert Hackett and Frances Goodrich based on characters created by Edward Streeter. Cast: Spencer Tracy, Joan Bennett, Elizabeth Taylor, Don Taylor, Moroni Olsen, Richard Rober, Billie Burke, Marietta Canty.

LEMON DROP KID, THE (Paramount)

Produced by Sidney Lanfield. Directed by Robert Welch. Written by Edmund Hartmann and Robert O'Brien from a story by Edmund Beloin. Cast: Bob Hope, Marilyn Maxwell, Lloyd Nolan, Jane Darwell, Fred Clark, Andrea King, Harry Bellaver, William Frawley.

ROYAL WEDDING (Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Stanley Donen. Written by Alan Jay Lerner. In Technicolor. Cast: Fred Astaire, Jane Powell, Peter Lawford, Keenan Wynn, Sarah Churchill, Albert Sharpe, Violet Roache, Henri Letondal, James Finlayson.

THE THING (RKO-Winchester)

Produced by Howard Hawks. Associate Producer: Edward Lasker. Directed by Christian Nyby. Written by Charles Lederer from a story by John W. Campbell, Jr. Cast: Kenneth Tobey, Margaret Sheridan, James Arness, Robert Cornthwaite, Douglas Spencer.

UP FRONT (Universal-International)

Produced by Leonard Goldstein. Directed by Alexander Hall. Written by Stanley Roberts from Bill Mauldin's "Doughfoot." Cast: David Wayne, Tom Ewell, Marina Berti, Jeffrey Lynn, Richard Egan, Maurice Cavell, Vaughn Taylor, Silvio Minciotti, Paul Harvey, Roger De Koven, Grazia Narciso.

Universal Retires \$599,000 in Bonds

Universal Pictures has retired \$599,000 of its 3½ per cent sinking fund debentures to satisfy the requirements of September 1, 1952, and March 1, 1953, the company reported to the Securities and Exchange Commission in Washington last week. After the retirement, the company had left a balance of \$259,000 of such bonds in its treasury as of last April 30. A dividend of \$1.0625 on the 4½ per cent cumulative preferred has been voted, payable June 1.

New York Regents Seek 11 Educational Stations

The Federal Communications Commission has been asked by the New York Board of Regents to set aside non-commercial channels for a statewide network of 11 educational television stations costing \$3,500,000.

The board revealed it would ask the legislature for that amount and that its plan called for two stations in New York and one each in Buffalo, Rochester, the Albany-Schenectady-Troy area, Binghamton, Ithaca, Syracuse, the Utica-Rome area, Poughkeepsie and Malone. It was noted that actual

operation of the network could not start for a year or two because of the current FCC "freeze" on the construction of new stations.

The FCC's recent plan for the allocation of channels in the ultra-high frequency bands provided for the setting aside of some channels in each area for use by educators. As envisioned by the Regents, the educational TV network would provide special programs for both children and adults, utilizing to the fullest the state's colleges, museums, etc.

Fanchon and Marco Upheld In Suit With Paramount

The Fanchon and Marco circuit was upheld by Judge Harry Westover last week in the Southern California District Court in a suit launched four years ago by Paramount. The ruling gave Fanchon and Marco the right to first run Paramount films in Los Angeles, and also decided in favor of the circuit's continuing possession and operation of the Paramount theatre in downtown Los Angeles. Paramount's claim of \$600,000 in damages was also declared invalid. Fanchon & Marco, has started five separate counter-suits, asking damages for allegedly excessive film prices and rentals in the amount of \$5,250,000.

VARIETY CLUB IN CONVENTION

Paul G. Hoffman Given Humanitarian Award at Philadelphia Meet

As one of the largest of the Variety Clubs International conventions prepared to get under way in Philadelphia this week, it was announced that the organization's highest citation to an individual—the Humanitarian Award for 1950—was to be given to Paul G. Hoffman, former head of the Government's Economic Rehabilitation Program, commonly known as the Marshall Plan, and present head of the Ford Foundation.

The presentation was to take place at the concluding banquet of the convention Saturday evening at the Bellevue-Stratford Hotel in the presence of important national figures like Vice-President Alben Barkley, Commerce Secretary Charles E. Sawyer, Senator Estes Kefauver, and Price Stabilization Director Eric Johnston, president-on-leave of the Motion Picture Association of America, who was scheduled to deliver the main address.

Tokyo Tent Represented

The meeting was to open Wednesday and on the program for the following days were television and radio shows to emanate from the convention hall, screening of "Queen for a Day," and a round of other social and business activities. Among the latter will be the official presentation of a charter to Variety's newest tent in Tokyo, which will be represented by delegates.

Through the years, a number of prominent citizens have been the recipients of the Variety Humanitarian Award, the first, in 1938, going to Father Flanagan of the famous Boys' Town in Nebraska. Following him, the awards have gone to Miss Martha Berry, educator, 1939; George Washington Carver, Negro educator, 1940; Sister Elizabeth Kenny, for her activities in helping polio victims, 1942; Cordell Hull, former Secretary of State, 1943; Dr. Alexander Fleming, discoverer of penicillin, 1944; Evangeline Booth, for her Salvation Army work, 1945; James F. Byrnes, former Secretary of State, 1946; Gen. George C. Marshall, for his dedication to world peace, 1947; Herbert Hoover, for his rehabilitation efforts in feeding war-torn areas, 1948; Bernard M. Baruch, 1949. There was no award in 1941.

Top Officers Present

The Variety Clubs International was to be represented by John H. Harris, one of the founders and first Chief Barker; R. J. O'Donnell, International Chief Barker from 1943 to 1950; Marc J. Wolf, International Chief Barker; Jack Beresin, First Assistant International Chief Barker; Charles P. Skouras, Second Assistant International



PAUL G. HOFFMAN

Chief Barker; Murray Weiss, International Property Master; George Eby, International Treasurer; Charles E. Lewis, International Press Representative and officers and delegates from the organization's 39 units from the United States, Canada, Mexico, Great Britain and Tokyo, Japan. A record attendance was expected.

This week, Gov. John S. Fine of Pennsylvania sent the following message to the convention: "Since its founding in Pittsburgh in 1928, the Variety Club, the showmen's organization, has grown in scope and in service to the underprivileged. Today, the club with 37 units in the United States, Great Britain, Canada and Mexico, is international, its deeds of great magnitude. Although the interests and activities of Variety Clubs International are many and varied, the main purpose of this association of showmen is the support and maintenance of worthy charitable projects.

"The value of the high ideals and accomplishments of Variety International is widely recognized. The Commonwealth of Pennsylvania is honored that the Variety Clubs International returns to the state of its inception to hold its 15th annual convention May 9 to 12 in Philadelphia. All Pennsylvanians are urged to observe the week of May 6 as Variety Clubs International Week," the Governor said.

Cartoon Display Opens

Animated screen cartooning will have a place in an exhibit of cartoon art which was to open Friday at the Metropolitan Museum of Art in New York, with representative material from Walt Disney and the Terrytoons Studios. The display was set up in collaboration with the National Cartoonists Society, and is scheduled to continue to June 10.

Paramount Ad Drive Set

Paramount's product lineup for the second half of 1951 will be "sold" to exhibitors and the film-going public through a specially designed advertising campaign to continue until the pictures are well into release, Jerry Pickman, national director of advertising, publicity and exploitation, announced in New York this week.

Keyed to the theme "More-Bigger-Better Pictures," the campaign was launched May 1 with a four-page advertisement detailing the 15 important features to be released by Paramount from July through December. Beginning May 15, ads in the campaign will appear at regular intervals, announcing the pictures of a given month, indicating salient selling points of each release and reporting the box office performance of product already released.

"This approach will be extended to include national and consumer advertising as well as trade paper inserts," Mr. Pickman said, "and will be in addition to regular trade advertisements for each individual picture." The 15 pictures highlighted in the campaign are Paramount's "answer to exhibitor demands for quality and quantity product as a solution to current industry problems," he declared.

The May 15 announcement will highlight Billy Wilder's "Ace in the Hole" and the Pine-Thomas Technicolor film, "Passage West," both July releases. The August releases will be announced June 1.

Drive-in Trust Suit Appeal Is Now Set for June

A hearing of the appeals against a decision handed down last November by Judge William J. Kirkpatrick in the Philadelphia District Court, granting first run privileges to David E. Milgram's Boulevard drive-in at Allentown, Pa., will be held in the U. S. Circuit Court June 4. The eight defendant distributors have each asked for a review of the lower court ruling and an end of the injunctive relief to the drive-in. In another case, the Philadelphia District Court June 4 will hear arguments for a temporary injunction in the anti-trust damage suit of the Key in Doylestown, Pa., against Charles Kahn, owner of the County in that city; Claude J. Schlanger and Lester Krieger, lessees of the County; Ted Schlanger, zone chief of the Warner Theatres in the Philadelphia area and father of one of the lessees (Mr. Krieger is Mr. Schlanger's assistant); and all the major distributors including the Warner theatre circuit.

Film for Fat Folks

The Metropolitan Life Insurance Company has produced an eight-minute color cartoon, using the new Du Pont color process, called "Cheers for Chubby"; it points up the danger of obesity and describes the proper way to diet. State health officers are offering the short to theatres free of charge.

MOTION PICTURE HERALD, MAY 12, 1951

Writers Sign TV Contract

HOLLYWOOD: Another obstacle to the release of films to television was removed last week with the signing of a contract between the Independent Motion Picture Producers Association and the Screen Writers Guild.

The agreement provides for compensation, according to a "pattern" yet to be established, to the writers of films released to broadcasters after April 29, 1951. Otherwise, the contract parallels the eight-year agreement which the Guild has with the major companies and which embodies a clause providing for the reopening of the video question should the majors reach a television compensation agreement with the actors or directors guilds.

The first meeting between a special committee of the AFL Film Council and representatives of the Screen Writers, Screen Actors and Screen Directors Guilds was held here at midweek in an attempt to fashion some formula for participation in producers' revenue from the sale of theatrical films to television.

According to Roy Brewer, chairman of the council, several more meetings will be required before any such formula can be arrived at.

The American Federation of Musicians was the first to break the ice when it signed an agreement with Robert L. Lippert, producer of low-budget films and also an exhibitor. It provided for a five per cent cut of the TV revenue to the musicians along with the complete re-recording of the sound track of any film released to television.

Warners to Honor Division Managers With Drive

Warner division managers will be honored this year by the annual sales drive, during the 17 weeks, June 3 through September 29. The managers are Roy Haines, western division; Jules Lapidus, eastern and Canadian; John Kirby, southern, and Haskell Masters, Canadian. In each of the territories, the drive will bear the name of the executive. Awards will go not only to branch winners but to district managers finishing in the first four positions. Thirty-four pictures will be included in the drive period.

Republic's "Fighting Coast Guard" Opens in Frisco

San Francisco saw another town-wide celebration last week following the ovation accorded General MacArthur, when Republic's "Fighting Coast Guard" opened at the Fox with stars Brian Donlevy, Forrest Tucker and Ella Raines appearing. The functions were a formal dinner for honored guests, a parade up Market Street, with many bands, and a stage presentation which included a 50-piece Marine Corps band, a Navy band, and a 75-person Navy mixed choral group.

People in The News

JOHN L. POWERS, chief of the tabulating section at United Artists, has been named head of the company's sales statistics and branch operations department.

MAURICE A. BERGMAN, director of public relations for Universal Pictures, addressed the annual convention of the Allied Rocky Mountain Independent Theatre Owners in Denver this week.

FRANK CARTER has been promoted from salesman to branch manager of the Warner Bros. Memphis exchange. He succeeds **VERNON ADAMS**, who resigned.

SAM BEKERIS was appointed United Artists regional supervisor in South America last week. Mr. Bekeris held a similar post with the company in 1947 when he resigned to join Eagle Lion Classics.

PAUL WIR last week succeeded **DAVID GOULD** as head of the United Artists office in Panama.

GEORGE H. MCKENNA, manager of the Lafayette theatre, and **WILLIAM DIPSON**, of Dipson theatres, have been named chairman and vice-chairman, respectively, of the steering committee to organize the Council of Motion Picture Organizations in Buffalo.

W. WARD MARSH, motion picture critic of the *Cleveland Plain Dealer*, this week was awarded a scroll of appreciation and a wrist watch by 100 Cleveland exhibitors in recognition of 32 years of "constructive criticism and a sincere interest in films."

JOSEPH A. BISDALE, supervisor of newsreel print operations, has been promoted to assistant to **OSCAR A. MORGAN**, Paramount's general sales manager of short subjects and Paramount News. He succeeds **STANLEY CHASE** who resigned.

ROBERT EMMETT DOLAN, Paramount music director and composer, has been promoted to the post of producer. Mr. Dolan will concentrate on the production of musicals on the Paramount lot.

ABRAM F. MYERS, general counsel of Allied States Association, left Washington this week for a two-week tour of Allied conventions and board meetings in Minneapolis, Denver and Kansas City.

JACK TUNSTILL has been named manager of Malco Theatres' new 1,400-seat Memphis theatre, the Crosstown. It opens May 18.

350 Attend Variety Club Affair for Chakeres

Approximately 350 industry leaders and city and state officials attended the testimonial dinner given for **Phil Chakeres**, Springfield, O., circuit operator, by the Cincinnati Variety Club at the Hotel Netherlands Plaza in Cincinnati this week. **Robert Q. Lewis**, radio and TV comedian, was master of ceremonies and principal speaker. **Vernon Myer**, president of *Look* magazine, presented Mr. Chakeres the *Look* award as "Exhibitor of the Year."

CHARLES L. WALKER, branch manager for Twentieth Century-Fox in Salt Lake City since 1927, resigned this week to join Associated Amusements Company, a Salt Lake City circuit with houses in Utah, Idaho and Nevada. **KENNETH O. LLOYD** succeeds him.

SEYMOUR PEISER resigned as advertising-publicity director for Fox West Coast last week after 14 years with the circuit.

J. ARTHUR RANK sails from Southampton May 17 for a 10-day visit in the United States. He will be joined here by **JOHN DAVIS**, his chief aide.

AL DAYTZ, Warner Bros. New Haven, Conn., exchange manager, and his younger brother, **MICKY DAYTZ**, sales manager at Warners in Boston, have resigned to form Daytz Theatre Enterprises, a booking and buying service with offices in Boston. **MAX BIRNBAUM** succeeds Mr. Daytz as New Haven branch manager.

JACK GREENBERG, New Jersey theatre owner, has sold the Rialto and Carlton theatres, both in Pleasantville, N. Y., to **ANTHONY P. MILLER**, president of the Mainland National Bank in Pleasantville.

MERVIN HOUSER takes over as assistant publicity director of the RKO Radio studios May 14. He replaces **LINN UNKEFER** who will head all magazine publicity.

RUTH COSGROVE, formerly magazine, radio and TV representative for Eagle Lion Classics, has been appointed radio and television contact in the United Artists publicity department.

BEN WIRTH, president of the Warner Bros. Service Corporation, this week announced his intention to resign to devote all his efforts to the company's real estate operations. **CARL SIEGEL** replaces him as president of the corporation.

CLAYTON G. EASTMAN, formerly with Eagle Lion Classics, this week joined Warner Bros. as sales manager in Boston.

KENNETH HARGREAVES, director for Twentieth Century-Fox in London, has been appointed managing director of General Film Distributors, succeeding **EDWARD T. CARR**. Mr. Hargreaves, along with **KENNETH WINKLES**, also joins the Odeon board, both becoming joint assistant managing directors. Mr. Winkles for some time has been **J. Arthur Rank's** theatre administrator.

Call Reds' Film Control Bid Failure

WASHINGTON: Senator Edward Martin (R., Pa.) is telling Pennsylvania radio audiences this week that the Communist high command's drive to control motion pictures failed.

Discussing the Hollywood hearings in his weekly record for use by Pennsylvania radio stations, Senator Martin holds that the vast majority of Hollywood workers always have been "decent, patriotic and anti-Communist."

The Senator says the Communist party needed a solid chain of control of the unions—"skilled labor, writers and artists"—to smuggle its message into Hollywood films. However, he adds, "that control was never obtained."

Chairman Wood (D., Ga.) of the House Un-American Activities Committee this week indicated that the Committee might send a sub-committee to Hollywood to "tie up the loose ends" after the Washington proceedings are finished. He said the hearings in the capital now are scheduled to reopen May 15 and are likely to run another month or more. "Economy reasons" are cited for the sub-committee's projected trip to the coast.

Chicago Exhibitors Join Film Writers at Lunch

Chicago exhibitors held an informal lunch-meeting with film critics and columnists of metropolitan dailies and trade papers at the Morrison Hotel last week. It was the first of a series of such meetings which Allied Theatres of Illinois, Inc., plans to hold in the coming months. Jack Clark, manager of the Tiffin theatre and chairman of Allied's publicity and promotional committee, was chairman of the meeting, at which the exhibitors sought suggestions from the press on how Chicago theatres could best serve the public's entertainment needs and promote goodwill for the industry.

Defense Set-Up Slight the Industry, Brylawski Says

A Julian Brylawski, representing Theatre Owners of America and the Council of Motion Picture Organizations, this week scored the Civilian Defense Administration for not giving the industry a greater role in civil defense. Speaking during a meeting in Washington of 250 national organizations with CDA officials, Mr. Brylawski pointed out the stress on radio and television in the defense setup as compared with the neglect of theatres and films. He also cited CDA's decision to have comparatively small producers make the 16mm films. Hollywood's record in the last war, he said, indicates that it can be counted upon to make finished films acceptable for showing in the nation's 18,000 theatres.

NEW DELAY GRANTED IN 20TH-FOX CASE

Another postponement for Twentieth Century-Fox, until May 25, to submit divorce plans to the New York Statutory Court has been agreed to by the Justice Department. This deferment proposal was to be submitted to the court this week and approval is likely. The postponement is aimed at giving both the company and Government attorneys further time to work out a final settlement of the anti-trust case. It is understood that Loew's and the Government are still discussing the possibility of a settlement.

UJA Cites Achievements At Industry Luncheon

The United Jewish Appeal outlined its past achievements and current needs at an industry luncheon sponsored by the amusement division at the Hotel Astor, New York, last week. Edward M. Warburg, general chairman of the national UJA, presented scrolls to Samuel Rosen, present division chairman; Barney Balaban and S. H. Fabian, past chairmen, at the luncheon. Scrolls were also awarded to the following past presidents who could not attend: Jack Cohn, Matthew Fox, Billy Rose, Abe Schneider and Fred Schwartz. David Bernstein received a scroll posthumously. Quentin Reynolds was toastmaster. Principal speaker was Louis Nizer, industry attorney, who discussed conditions in Israel.

Justice Department May Permit Anso Sale

The Justice Department, which controls the General Aniline and Film Corp. as a result of vesting under the Alien Property Act, is considering the sale of Aniline's Anso division, Attorney General Howard McGrath told a House Appropriations sub-committee in Washington last week. The sale would be permitted by the Department on the theory that Anso has no relation to the main functions of General Aniline, a chemical corporation. Mr. McGrath admitted, however, that Remington Rand might try to enjoin such a sale. Mr. McGrath also asked Congress to change the law to permit the sale of the entire Aniline firm, with proceeds from the sale to be put in escrow.

Elmira, N. Y., Levies 5% Tax on Admissions

Elmira, N. Y., this week put into effect a local admission tax of five per cent, along with a three per cent tax on utility bills and a five per cent levy on rent in hotels, rooming houses and tourist homes. Elmira is the second city in the upstate New York area to take advantage of the state-granted power to impose an admission tax. Binghamton levied a similar tax a year ago.

Warns on Theatre TV Film Safety

A warning that the Paramount-developed film recording theatre television process "hardly could be considered as complying with the most elementary standards for safe handling of 35mm film" was issued last week by Samuel R. Todd, a member of the Chicago Board of Examiners of Motion Picture Projection Machine Operators.

Mr. Todd was addressing delegates to the 69th semi-annual convention of the Society of Motion Picture and Television Engineers at the Hotel Statler in New York.

Sees Modification Needed

Present methods of using film for theatre television violate the "most elementary" safety precautions and probably will require considerable modification before they can be used extensively, he asserted.

Richard Hodgson, technical director for Paramount Television, said when informed of Mr. Todd's remarks that no installation of the Paramount equipment had failed to meet local safety standards and that local authorities, including those in Chicago, had never halted its operations. Mr. Hodgson further pointed out that the equipment is designed so that film is at all times in closed containers or passing through enclosed chutes.

Referring to the direct-projection system developed by RCA, Mr. Todd declared it too presented certain safety considerations, but that the present equipment was "very well designed from the viewpoint of having adequate safety disconnect switches at all points where danger might be encountered."

The Chicago official also warned against unauthorized modifications of the equipment by theatre personnel.

The Screen Brightness Committee of the SMPTE reported that brightness lower than the recommended standards had been found in nearly one-fourth of the 88 indoor theatres covered by its progress report, based on findings elicited from 100 representative houses.

Schlanger Cites Techniques

Benjamin Schlanger, theatre engineering and architectural consultant, in a paper co-authored with his associate, William A. Hoffberg, urged adoption by the theatres of advanced techniques of visual presentation for which only the indoor theatre has facilities.

Emerson Yorke was in charge of filming part of the SMPTE convention, the picture to be shown at the Society's fall convention. One of its highlights was the opening luncheon, featuring Nathan D. Golden, director of the motion picture-photographic products division of the National Production Authority; Emilio Ascarra, Mexican exhibitor and radio-television station operator, and Peter Mole, SMPTE president.

The National Spotlight

ALBANY

Daylight saving time is an added cause of indifferent boxoffice business, according to some exhibitors and managers. . . . Expansion of the armed forces is beginning to be reflected in Film Row personnel. Carl Dortie, RKO head booker and office manager, was called by the Army Air Corps with the rank of lieutenant. . . . The Variety Club is expected to become a member of the Albany Council of Community Services, the crew having voted to recommend such affiliation. The Tent No. 9 delegation to the international convention in Philadelphia was to include: chief barker Leo Rosen, international canvassman Charles A. Smakwitz, delegates Sylvan Leff and Dr. Samuel Kallison, second assistant chief barker Harold Gabrilove and former chief barker Neil Hellman. . . . The Norwich drive-in, operated for several seasons by Jack Root, is now under the management of Herb Nitke, of the Front drive-in, Binghamton. . . . Jules Perlmutter, Lake George, Schenectady and Watervliet exhibitor, has obtained the restaurant concession at the new, large State-owned beach on Lake George.

ATLANTA

With good weather, most of downtown theatres and drive-ins getting good business. Playing are: Fox, "You're in the Navy Now"; Rialto, "Cry Danger"; Paramount, "The Last Outpost"; Loew's Grand, "Inside Straight"; Roxy, "Bitter Rice." . . . On the Row booking and visiting were: Clyde Sampler and Ebb Duncan, Duncan circuit; Sidney Laird and J. L. Duncan, Al-Dun Amusement Co., West Point, Ga.; Eddie Watson, Strand, Montevallo, Ala.; Tom Brett, Arcade, Sandersville, Ga.; Chic Neil, Nashville, Tenn.; and Roy Mitchell, Stone theatre, Stone Mountain, Ga. . . . W. Ray Johnson, chairman of the board of Monogram, stopped off in Atlanta for a visit with Arthur C. Bromberg. . . . The Warner theatre in Fort Lauderdale, Fla., has installed a new air conditioning plant. . . . The new owner of the Empire theatre, Mobile, Ala., is the Giddens & Rester Company, who acquired it from the Paramount Gulf Theatres. . . . The White River theatre, owned by W. B. Smith, has reopened.

BOSTON

Of the new product, "Oliver Twist" at the Metropolitan was satisfactory, but "Bullfighter and the Lady" at the Paramount and Fenway was only fair. Both received fine press reviews. "The Magnet" coupled with a repeat of "Beaver Valley" at the Exeter Street pulled down a good first week's gross and will hold. In its third stanza, "Tales of Hoffmann" did excellent evening business with matinees falling off. . . . Republic staged a dual screening for

"Fighting Coast Guard," one for officers and the press at the RKO screening room and the other for the trade at MGM, with a buffet supper party. . . . The Zeitz brothers of New Bedford, operating six theatres in New England, have completed air conditioning of all six houses, the last two to have the York installations being the New Bedford, New Bedford and the Civic, Portland, Me. . . . Nathan Yamins, Leslie Bendslev, Norman Glassman and Ray Feeley all from Independent Exhibitors, Inc., are planning to take in the National Allied Board meeting in Kansas City, May 14-17. . . . A new buying and booking service to be known as Daytz Theatre Enterprises is being organized by the Daytz brothers, Al and Mickey. Al Daytz has resigned as branch manager of Warner Bros. in New Haven, while Mickey has left the Boston office of Warners where he was salesmanager to set up the new agency.

BUFFALO

Lou Lieser has taken over the management of the local Lippert Pictures exchange, succeeding Don Pasin. He is starting things off with a bang by staging a Lou Lieser Testimonial Drive to run from May 28 to September 21. . . . Buffalo's own Jack Smart was in town to aid in the promotion of "The Fat Man" at the Lafayette. . . . Charlie Smakwitz and Max Friedman, Warner theatre executives, in town for a meeting with western New York area managers. . . . Al Micholski, projectionist at the Schine Oswego theatre in Oswego, collapsed on his way to work and died before medical aid arrived. . . . Joseph Zoell, formerly manager of the Cameo in Rochester, now is assistant manager of the Paramount in Kodak Town, Paul Field, former Cameo manager, now is assistant manager at the Empire drive-in in the same city.

WHEN AND WHERE

May 14-16: Board of Directors meeting, Allied States Association, Phillips Hotel, Kansas City, Mo.

May 15-17: National Equipment Show & Drive-in Theatre Owners' convention, Municipal Bldg., Kansas City, Mo.

May 21-23: Mid-summer convention Associated Theatre Owners of Indiana, French Lick Hotel, French Lick Springs, Ind.

June 5: Second annual regional meeting, Allied Independent Theatre Owners of Wisconsin, Wausaw, Wis.

June 19, 20: Summer meeting and convention, Virginia Motion Pictures Association, Hotel Jefferson, Richmond, Va.

June 24-26: Annual convention, Mississippi Theatre Owners, Buena Vista Hotel, Biloxi, Miss.

CHICAGO

The Loop was relatively slow last week, with a few exceptions, due to unseasonably hot weather. The weekend turned cool, however, and business picked up. Best showings were made by "Caruso" at the Oriental (Gloria De Haven on the stage), and "I Was A Communist for the FBI" at the Grand. "Valentino" holds for a third week at the Woods. "Only the Valiant" opened well at the Chicago with the Mills Brothers on the stage. . . . Combination of "Mating Season" and "Father's Little Dividend" is doing best business since "Born Yesterday" in first outlying runs. . . . The Bureau of Internal Revenue has issued a special ruling covering contributions to a civic drive to bring the 1952 national political conventions to Chicago. Contributions will be tax exempt if donor can prove that his business should profit from having the conventions here. . . . Marvin Loewenthal and Samuel Roberts have dissolved their partnership, with Mr. Loewenthal taking over the California and Mr. Roberts operating the White Palace.

CINCINNATI

Current grosses for the most part are off, with the lone exception of "Ma and Pa Kettle Back on the Farm," at Keith's. Other attractions: "The Great Caruso," second week at the RKO Albee; "Up in Arms" and "They Got Me Covered" (reissues) RKO Grand; "Santa Fe," RKO Palace; "Johnny One-Eye," dualled with "The Great Plane Robbery," RKO Lyric; "Joan of Arc," Capitol and "The Blue Lamp" at the suburban Guild. . . . Spyros Skouras was one of the principal speakers at the testimonial dinner given by the Cincinnati Variety Club, Tent No. 3, for Phil Chakeres, Springfield (Ohio) circuit operator, in honor of his selection of "Exhibitor of the Year" by *Look Magazine*. . . . Allan Rubin, who has been in charge of the Art theatre, in Dayton, O., has been named manager of the Guild, local "art" theatre, operated by Van Schwartz, at suburban Walnut Hills. W. Edward Morris, formerly engaged in the advertising business, succeeds Mr. Rubin in Dayton. . . . Sam Bien, brother of William Bien, local circuit operator and district manager of National Screen Service here, has died. . . . Louis Wiethe, operator of a number of suburbs, was host to 1,400 Girl Scouts at his Valley theatre, in Roselawn. . . . Joseph M. Rand, of Salem, W. Va., formerly an exhibitor, has acquired controlling interest in 15 theatres in that state—which he will form into the JUR circuit, with headquarters in Wellsburg, W. Va.

CLEVELAND

The Community circuit has announced a change to week-end policy at the Commodore theatre. . . . Fairmount theatre,

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deluxe residential "class" house which held both "Trio" and "Mudlark" for eight-day successful engagements following only fair first-run engagements, will offer "So Long at the Fair" on a first-run thereby establishing a precedent. . . . S. P. Gorrel and Leonard Mishkind are introducing an "exploitation" picture policy at their Imperial theatre. . . . Associated circuit's Colony theatre, Toledo, is getting the first new type cycloramic screen to be installed in the Toledo area. Screen was sold by Bee L. Ogron of Ohio Theatre Supply Co. . . . Loew's state theatre and radio station WHK are co-operating in a contest to find Cleveland's most outstanding male singer as part of Barker's "Great Caruso" publicity campaign. The winner is to receive a Lanza scholarship to the Cleveland Institute of Music, a one-week paid engagement at WHK and a daily spot on the Mutual network show, Say It With Music, during the opening week of the picture.

COLUMBUS

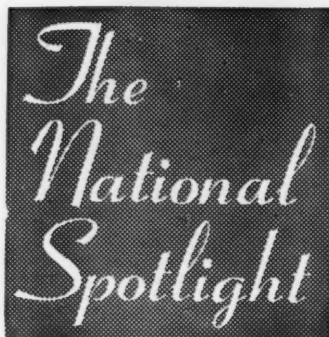
"The Great Caruso" at Loew's Ohio was the big draw, holding over for an additional four days. "I Was a Communist for the FBI" at the Palace and "Santa Fe" at the Broad were fairly strong, and the Grand had a revival of "They Got Me Covered" and "Up in Arms." The World attracted good business with "Bitter Rice," going into a second week. . . . Twentieth Century-Fox inaugurated a test of 21-day clearance on "Bird of Paradise" and "I'd Climb the Highest Mountain" with several drive-ins and other theatres playing these two attractions. . . . Senator Oakley C. Collins, Republican, Ironton, introduced Senate Bill No. 339 in the Ohio Legislature. Bill would amend film censorship laws to exempt newsreels from censorship. . . . Jim McClanahan, 13-year-old Worthington, Ohio, student, won the "Fighting Coast Guard" contest conducted by Republic Pictures in the Columbus Citizen. He was scheduled to attend the Broadway opening of "Fighting Coast Guard" and visit the Coast Guard Academy.

DENVER

Two assistant theatre managers in Denver have joined the air force. They are Robert Demshki, of the Paramount, and Charles Mulcahey of the Ogden. . . . Those of the Paramount staff who won money in the last sales drive, entertained the rest of the force at a dinner and party. . . . Tom Bailey, Lippert franchise owner, went to Chicago to see the preview of "Little Big Horn." . . . Barney Rose, district manager for Universal, and Foster Blake, division manager, in for sales conferences with Mayer Monsky, branch manager. . . . Norman Probst, State owner, organized Greater Denver Presentations, to bring in entertainment, their first being Tito Guizar and Frankie Laine.

DES MOINES

There have been several changes in the Universal booking department. Ken Levy has left to accept a position with United Artists in Omaha, and Al Ungerman has been named head booker. Howard Lucas, formerly with the Universal Chicago office, has been transferred to the Des Moines of-



fice to become assistant booker. . . . J. P. Cappel has purchased the Town at Fort Des Moines from L. M. Smith and has taken over the management. . . . Leon Mendelson attended a Warner regional meeting in Kansas City. . . . King Cole has been named manager of the Garden at Guthrie Centre. He succeeds Charles Giles. . . . Wayne B. Franke is the new manager of the Rialto and Valley houses in Missouri Valley, succeeding John Vannata. Mr. Franke formerly owned and operated for 18 years the theatre at Humboldt. He has been in California for the last seven years. . . . An oil burning furnace exploded at the Orpheum, Strawberry Point, causing considerable damage to the interior of the house. The blast occurred in the morning while no one was in the theatre. . . . Bob Schultz, a former Remson High school boy, has a part in the picture, "Up Front."

HARTFORD

Downtown first-runs included "Follow the Sun" and "The Painted Hills," at Loew's Poli; "I Was a Communist for the FBI" and "Ghost Chasers," at the Warner Strand, and "Prehistoric Women" and "Belle LeGrand," at the Allyn. . . . Richard F. Walsh, of New York, international president of the IATSE; Hy Fine of Boston, New England Theatres circuit; and Harry F. Shaw of New Haven, Loew's Poli-New England Theatres, were to be among 400 guests slated to attend the 50th anniversary dinner of Local 84, IATSE, of Hartford, Wednesday night. Charles Obert, president, and Rube Lewis, business agent, of Local 84, were in charge of the dinner arrangements, with Hy Fine serving as toastmaster of the evening. . . . John DiBenedetto, formerly assistant manager at Loew's Poli, Bridgeport, Conn., has been named acting manager of Loew's Poli, Worcester, Mass., during the illness of manager Harold H. Maloney. . . . Roland Fortier has been appointed assistant manager, Loew's Poli, Springfield, Mass. He is a former student assistant manager of the Palace, Hartford, and assistant manager, College theatre, New Haven. . . . The Capitol theatre, Middletown, Conn., operated by Adorno-Middletown Theatres, is now open only four days a week. . . . Hartford visitors: Sam Howard, Monogram exploitation; Ben Rosenberg, New England Theatres, Boston; Jack A. Sanson, Warner State theatre, Manchester, Conn.; Bruno Weingarten, Norwich-New London drive-in, Montville, Conn.

INDIANAPOLIS

Trueman Rembusch, T. O. McCleaster, Sam Switow, Oscar Fine and B. N. Peterson and their wives will attend the International Variety Convention at Philadelphia, along with International Chief Barker Marc Wolf and Mrs. Wolf. . . . Margaret Sheridan, actress featured in "The Thing," will be guest of honor at the Allied Theatre Owners of Indiana spring convention at French Lick May 22-23. . . . Gene Tunick, formerly ELC branch manager, has succeeded Milton Krueger as Lippert branch manager here. Krueger remains on the sales staff. . . . Russ Bleek has succeeded Neil Wyld as office manager and head booker at Universal. He was formerly Screen Guild branch manager. . . . The Cantor circuit has turned its Shadeland drive-in over to the Indianapolis Federation of Lutheran Churches for services every Sunday morning. Earl Cunningham has installed a new Frigidaire cooling system at the Fountain Square.

KANSAS CITY

"The Great Caruso" followed "Valentino" at the Midland. "Trio" is at the Kimo. Current at the Paramount is "Appointment with Danger." "Follow the Sun" at the Fairway-Tower-Uptown trio of Fox Mid-west first runs will be followed by "Air Cadet." The Tower also is showing "Rhythm Inn." The RKO Missouri has as double bill "Gambling House" and "Tarzan's Peril." The Esquire played "Forever Amber," with "Royal Rodeo" as second feature. . . . Eddie Mansfield, city manager at Kansas City for Commonwealth, believes in buying extra lineages for theatre ads. Recently, for "Great Missouri Raid" at the Ashland, the line was "Only a 20-ft. screen and Technicolor could bring you this thundering story of early Missouri outlaw history." . . . Residents near the site of a proposed drive-in in Jackson county east of Independence, have appealed the granting of a permit. The court will hear the appeal May 18. . . . Dickinson circuit opened its Trail theatre in St. Joseph, Mo. . . . The Victory, Hot Springs, Ark., was reopened under Dickinson circuit ownership, after remodeling; David Campbell is manager.

LOS ANGELES

Local first run filmgoers turned out in increasing numbers. Among the new entries were "Santa Fe" at the Orpheum and Hawaii, "The Second Woman" at Loew's State, Egyptian and 4 Star, the latter theatre booking along with the established pairing; "Ma and Pa Kettle Back on the Farm" at the United Artists circuit, "Follow the Sun" at the Los Angeles and Chinese group, "I Was a Communist for the FBI" at the three Warner theatres. Second weeks went to "The Thing" at the Pantages and Hillstreet and "The Bullfighter and the Lady" at the two Paramounts, while top imports were "The Happiest Days of Your Life" at the Laurel and Vagabond and "The Sinners" in 9th week at the Hollywood Music Hall. Scheduled to close last week at the Fine Arts, "Cyran de Bergerac" was given another 12-day extension. . . . The Vista theatre, Sunset Blvd. neighborhood house, closed. . . . Formerly of Providence, Rhode

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Island, Albert Gould has purchased the Fremont, Palace, Huntridge and Western theatres in Las Vegas from Toca Oakley-Irene Dunne & Associates. Booking will be handled by Earle Johnson, who also was assigned by Phil Isley to book and buy for the La Tijera and Imperial theatres. . . . Monogram branch manager M. J. McCarthy and franchise owner Howard Stubbins headed a sales delegation to the district meeting in Colorado Springs. . . . Visitor to the RKO exchange was Ned Depinet, president, and also in from New York for a local visit was Leo Samuels of the Walt Disney office. . . . Another eastern visitor, over at the Warner exchange, was Norman Moray, short subject general manager.

LOUISVILLE

Among the openings in the first run theatres here, the Scoop was scheduled to bring in "Saraband" and "Mr. Perrin and Mr. Trail." The Rialto offered "Appointment with Danger" and "Ghost Chasers," while the Strand featured "Quebec" and "Mask of the Dragon." At the Mary Anderson was "Bedtime for Bonzo." The Brown held over for another week "Up in Arms" and "The Got Me Covered." . . . W. E. Gross, manager of the St. Clair theatre, Lebanon Junction, Ky., has been appointed resident manager of a group of theatres for the Manos Theatres, Inc., of Toronto, Ohio. . . . Daylight-saving time started April 29 in the county outside Louisville, which will observe the same dates. . . . Out-of-town exhibitors seen on the row recently included: George Lindsay, Lindsay theatre, Brownsville, Ky.; Mr. and Mrs. L. M. Denton, Shepherd, Shepherdsville, Ky.; Mrs. R. L. Harned, Empire, Sellersburg, Ind.; J. E. Elliott, Jr., Cardinal, Hodgenville, Ky.; J. B. Minnix, Jr., Southland, London, Ky.; and Bob Enoch, State and Grand, Elizabethtown, Ky. . . . State tax revenue on amusement (combined) for March, 1951, was \$22,149, higher than for the corresponding month in 1950. . . . The Savoy Amusement Co. Savoy theatre, a subsequent run, is having a face lifting, which will include a new changeable letter triangular type marquee. The Savoy is under the direction of Mrs. Gratia Locke and is managed by Lois "Peg" Stevens.

MEMPHIS

Formal opening of the new Crosstown theatre, a new 1,400-seat Malco house in mid-town Memphis, has been announced for Friday, May 18. Jack Tunstall, formerly with Malco and now manager of Skyvue drive-in, has been named manager of the Crosstown by M. A. Lightman, Jr. . . . First run business continued steady. Loew's Palace opened well with "The 13th Letter." Loew's State led the parade with "Father's Little Dividend." Malco presented "Tarzan's Peril." Warner had a good week with "I Was a Communist for the FBI." Strand showed "Outrage" to better than average attendance. . . . A. B. Garrett, owner, opened his new Starlight drive-in at Union City, Tenn. . . . R. L. Bostick, Herbert Kohn and Vernon Adams attended the Variety Convention in Philadelphia for the Memphis tent. . . . Doak Roberts, district manager, Warner Bros., Dallas, was in Memphis on business. . . . Mid-South exhibi-



BUSINESS CONDITIONS? He could be worrying on how to handle the customers. Irving Dashkin, of the Savoy theatre, Jamaica, N. Y., says "readers will appreciate the significance." The little business consultant is Ronald Jay Dashkin.

tors booking and shopping on Film Row included D. D. Spitzer, Jackson; Louise Mask, Bolivar; M. E. Rice, Jr., Brownsville; J. J. Sharum, Walnut Ridge; Moses Sliman, Luxora; Johnnie James, Cotton Plant; W. R. Lee, Little Rock; William Elias, Osceola; Zell Jaynes, Truman; Jimmie Seay, Cardwell; J. C. Bonds, Hernando; A. N. Rossie, Clarksdale; and Leon Roundtree, Holly Springs.

MIAMI

Film fare included "Royal Wedding" held over Embassy, Variety; "Father's Little Dividend" held over Florida, Beach; "Follow the Sun," Carib, Miami, Miracle; "Faust and the Devil," Mayfair Art; "Painted Hills," Paramount, Sheridan; "Oklahoma," Gateway; "Sword of Monte Cristo," Town, Lincoln; Mel Torme the stage attraction, Olympia and midnite shows "Goodbye, My Fancy," Paramount and "Man From Planet X," Town. . . . Walter Colby, former co-owner of the Hallandale drive-in and recently associated with Clughton Theatres, is planning a May 11 Lions Club benefit opening of a 600-seat house in Boca Raton, Fla. The House is a former air-base theatre but has been completely rebuilt and decorated with new equipment including Simplex sound and upholstered seats. . . . Sheri Sherwood of Clughton's reports considerable patron interest in the record tie-ins of "Royal Wedding," in its second week at both Embassy and Variety. . . . In co-operation with the national cerebral palsy drive, the Florida State Theatres are featuring the informative trailer and lobby "wishing wells" for funds solicitation in the area.

MINNEAPOLIS

"The Happiest Days of Your Life" is playing at the World. The Lyric is showing "Sword of Monte Cristo." "Mating Season" is at the Uptown. "Samson and Delilah" is playing at the Gopher. RKO (Pan) has a double bill, "Rogue River" and "My Outlaw Brother." "14 Hours" is at

the State. "I Was a Communist for the FBI" is at RKO Orpheum. "Queen for a Day" at the Century. Radio City is showing "The Lemon Drop Kid." . . . Sound trucks, skylights and large display newspaper ads were used on opening day of "Samson and Delilah" at the Gopher. . . . The Minnesota Amusement Company is sponsoring a "Movie Jubilee" at its downtown and suburban houses for six weeks during May and June. The Jubilee is called a sure cure for "Home-I-Tis," which is described as a chronic condition of discontent and boredom caused by habitually staying at home. . . . Morgan Hudgins, studio representative for MGM, in town recently promoting public interest for the fall showing of "Quo Vadis" by giving illustrated lectures using slides, before various groups including exhibitors, the press, Sunday School teachers and PTA's, at the local MGM exchange. . . . Visiting were: John Hiller of the State, Roxy theatres and the Hiller drive-in of Marshall, Minnesota; Sheldon Grengre, Hollywood theatre, Eau Claire, Wisconsin, and Roy McMinn, Beacon theatre, Superior, Wisconsin.

MILWAUKEE

Some 30 Delft managers and affiliate representatives attended the semi-annual meeting of the Delft and Affiliated Theatres held at the Astor Hotel here recently. The keynote theme of the meeting was exploitation. Leon J. Bamberger, sales promotion manager of RKO, was one of the principal speakers. . . . Once again the Fox-Wisconsin Amusement Corp., went all out for a civic affair. The Fox downtown managers went out to Borchert Field on opening day of the baseball season here, and collected a tidy sum toward the cancer fund. Harold Fitzgerald, president of Fox-Wisconsin, was on the executive committee for welcoming Gen. MacArthur. . . . A farewell dinner was held for Jess McBride, who will take over the Minneapolis Paramount office.

NEW ORLEANS

The American premiere of "Fabiola" started at the Joy. The Saenger brought back "Samson and Delilah"; first showing at popular prices. "Of Men and Music" at the Civic. Loew's State has "Soldiers Three," and "Try and Get Me" is New Orleans' first showing at the Globe. The Tudor is offering "The Mating Season." At the RKO Orpheum is "Cry Danger." . . . Visiting were: J. D. Gonzales, Arnaudville, La.; F. G. Pratt, Jr., Vacherie, La.; Milton Guidry, Lafayette, La.; E. R. Sellers, Yam drive-in, Opelousas, La.; Al Morgan, McLendon circuit, Union Springs, Ala.; Charles Lamantia, Lafayette, La.; Ed Delaney, Pike, Magnolia, Miss.; A. W. Vowell, Liberty, Taylorsville, Miss.; Edward Jenner, Laurel, Miss.; R. E. Carroll, Arcade, Slidell, La.; A. D. Orkin, Amite, Jackson, Miss.; and Nick Lamantia, Bogalusa, La. . . . Recently added to the membership list of Allied Theatre Owners of Gulf States were Joseph A. Barcelona, Tivoli and Regina, Baton Rouge, La.; James Watts, Palace theatre, Rodessa, La., and Lewis Watts, Wakea, Waldo, Ark. . . . Louis Michot, owner of drive-in theatres in Lafayette and New Iberia, La., sold the latter to Mrs. Bernice Theriot. She acquired the

(Continued on following page)

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service of J. G. Broggi, who will do the buying and booking. . . . William Conrad of the Dixie, Loreauville, La., assumed operations of the Nila in New Iberia, La. He purchased it from Charles Lanza.

OKLAHOMA CITY

First run pictures are showing at the following theatres: "The Great Caruso" at the midwest; "The Killer That Stalked New York" at the State; "The Thing" at the Center; "I Can Get It for You Wholesale" at the Criterion; "Mad Loves of Dr. Goebels" plus "Atrocities of the Gestapo" at the Sooner; and "Target Unknown" plus "Operation Disaster" at the Warner. The Criterion theatre had a Ladies' Only Style Show on the stage. . . . Home theatre had bargain night May 1. All seats were 40 cents. "Royal Wedding" plus "Dodge City" were the features shown. . . . R. Lewis Barton, owner and operator of Barton Theatres, is one of the incorporators of Great Western Life Insurance Co., Oklahoma City. . . . Hopalong Cassidy will appear in Tulsa at the Tulsa Charity Horse Show May 29.

OMAHA

Mario Lanza played to his largest crowd, 9,500 at Ak-Sar-Ben Coliseum. Gross was \$21,556 for the one night—close to the \$22,000 record set some 30 years ago by Caruso. . . . Stewart Engel is the new treasurer at the Orpheum theatre. . . . Darrell Jorgensen bought the Barrymore theatre, Alcester, S. D., from K. Robinson. . . . Sidney McArdle has resigned after a number of years as United Artists office manager to move to Arizona. Kenneth Levy, former Universal-International office manager at Des Moines, succeeds him. . . . Loren Landkammer has been promoted from treasurer of the Orpheum theatre, Omaha, to acting manager of the Bonham, Fairbury, Neb.

PHILADELPHIA

The City Treasurer reported that amusement taxes collected for the month ending April 1 totalled \$242,890. This compares with \$285,913 for the same period last year. Since the first of the year, the 10 per cent tax on amusement admissions totalled \$710,298 for the first three months, compared with the \$921,325 for the first quarter in 1950. . . . Hundreds needlessly fled the Rivoli theatre, jamming aisles and doorways, one evening this week as they smelled smoke from a fire in an upholstering store five doors away. While the film continued, an usher announced from the stage that the fire was a safe distance away. . . . Richard Lentz, recently completing service with the U. S. Navy, named assistant manager of the Warner, Wilmington, Del. . . . John O. Hopkins, Jr., operating the National in Wilmington, Del., preparing for the opening of his Hopkins in that city this month. . . . Plaza, Reading, Pa., being operated on Saturdays and Sundays only. . . . The Towne and Franklin, Allentown, Pa., owned and operated by Sol Shocker, and the Medford, Medford, N. J., owned by Ephraim Tomlinson, have joined the Allied Buying and Booking Service here, bringing the total number in the service to 60 theatres and including the largest single group of drive-ins in this area.

PITTSBURGH

"Father of the Bride" did four weeks in Loew's Penn and Ritz theatres, and "The Great Caruso" had a similar run. "Bitter Rice" had an extended run of 17 weeks in the Art Cinema and "Cyrano de Bergerac" is headed for an extended run in the same house on a twice daily policy. . . . The United Artists-Eagle Lion merger left 22 Film Row workers looking for jobs. . . . The Universal exchange has moved into bigger and newer quarters on the Boulevard of the Allies. . . . Jack Kalmenson, newly named manager of the Warner exchange, was hosted at a party. . . . Florence Marly, making a personal appearance here in connection with her film "Tokyo File 212," was hosted at a luncheon.

PORTLAND

Cooler weather acted as a stimulus to the box office. Showing were "Invisible Man" at the Broadway; "I'd Climb the Highest Mountain," Orpheum; "Valentino," Paramount; third week for "Father's Little Dividend" at Parker's United Artists. . . . Francis Bateman, western sales manager for Republic, conferred with J. J. Parker theatre officials on the early showing of "Fighting Coast Guard." . . . Earle Ketate, exploitation representative for United Artists, in Portland conferring with Jack Matlack of J. J. Parker Theatres on the campaign for "Queen for a Day." . . . Harty Libecap closed his C-Deo theatre in Tacoma. . . . John Danz, host to some forty executives of Sterling Theatres as a kick-off of the spring and summer campaign. . . . All-day session of Evergreen managers called by Carl Mahne, district manager.

SAN FRANCISCO

Top grosser was "The Brave Bulls" at the Orpheum. . . . New on the screens: "The Bullfighter and the Lady" at the Paramount. "Follow the Sun" at the Fox, "Appointment with Danger" at the St. Francis, "The Long Dark Hall" at the Golden Gate and the Downtown's first legitimate production, "The Square Needle." . . . At the MGM exchange, Charles Fogle, office manager, resigned to live in Los Angeles. Lila Goodin, formerly branch manager L. C. Wingham's secretary, now is office manager. . . . All theatres in town closed until noon last Saturday, in order that all projectionists and managers attend the funeral of Floyd Billingsley, International vice-president, IATSE. This is the first labor man to be so honored by the industry. . . . Paramount salesman Jack Stevenson was appointed for the second time to the Paramount 100 per cent club "for outstanding work and achievement in the past year." The presentation was made by Neal East, branch manager upon his return from the company's national sales convention. Other awards given in the branch were the Pine-Thomas contest award to bookers George Carmone, James Peirson and Walter Lange. Special merit awards went to sales manager Robert Clark and salesmen King Trimble, Jim French, Jack Stevenson and office manager Andy Anderson. . . . The local North Coast District offices have been enlarged, renovated, repainted and acoustically treated, with a special reserved section for visiting studio representatives. . . . The

Crest, a Fox West Coast theatre, in Richmond, has gone on a weekend policy.

ST. LOUIS

A color, sound motion picture directed by a prominent St. Louis industrialist, Edgar M. Quenny, will begin its world premiere engagement May 16 at a west end theatre. Picture is titled "Latuko" and was filmed while the director and friends were on a safari in Africa. . . . Fire caused an estimated \$20,000 damage last week to the Gaty theatre in East St. Louis, Illinois. Fire started in mid-day before any scheduled performances. . . . "The Great Caruso" continues to lead the box office parade as it goes into a second week at Loew's State. . . . New arrivals included: "Rawhide" at the Fox; "Follow the Sun" at the Missouri and "The Long Dark Hall" at the Shady Oak and Pageant, west end art theatres. . . . lawn, Humber and Christie.

TORONTO

"Follow the Sun" opened at the Odeon Toronto as did "The Bullfighter and the Lady" at Loew's Uptown, "I Can Get It for You Wholesale" at the University and Nortown, "Belle Le Grand" and "Insurance Investigator" at the Savoy, and "Raton Pass" and "True Story" at the Downtown, Glendale, Mayfair, State and Scarboro. . . . "San Francisco" remained for a fifth week at the Towne Cinema, and held over for a second week were: "Samson and Delilah" at the Imperial, "The Enforcer" at Shea's, "Father's Little Dividend" at Loew's, and "The Original Sin" at the International Cinema. . . . Famous Players brought back "Man's Castle" and "Golden Boy" for a double bill at the Victoria and Eglinton, and Odeon recalled two British films, "Stairway to Heaven" and "Black Narcissus" for the current fare at their Hyland. Second showings include "Lullaby of Broadway" on the same program with "Lightning Strikes Twice" at the Tivoli and Capitol, and "Bedtime for Bonzo" supported by "California Passage" at the Odeon Danforth, Fairlawn, Hunter and Christie.

WASHINGTON

New openings included "Raton Pass" at the Warner; "Bullfighter and the Lady" at the Metropolitan; "I Can Get It for You Wholesale" at the Palace; "Inside Straight" at the Capitol; "Tokyo File 212" at RKO Keith's, and "Border Street" at the Dupont. Holdovers included "Second Woman" at the Trans-Lux; "Mudlark" at the Plaza; "Kind Hearts and Coronets" and "Don't Take It to Heart" at the Little; and "Tales of Hoffman" at the Playhouse. Carryover for the week was "Father's Little Dividend" at the Columbia. Dedication of the Carter Barron Amphitheatre will be on Friday, May 25, in order that President Truman may be present. It was previously set for May 30. . . . In town for brief visits were Olivia de Havilland and her husband, Marcus Goodrich; Florence Marly, in town with 16 Geisha girls to plug "Tokyo File 212"; and Claire Phillips, in connection with "I Was an American Spy." . . . RKO Keith's theatre celebrated the world premiere of "Tokyo File 212" with special stage shows. . . . Curtis Hildebrand, formerly with Eagle Lion-Classics, is now with Sam Roth's Valley Enterprises.

The Hollywood Scene

Frank Merriwell Heads From TV to Screen

by WILLIAM R. WEAVER
Hollywood Editor

Although subjects, players and characters have been finding their way from stage and radio to screen so long that such switch-overs no longer are news, the first character to swing over from television to the theatrical screen may turn out to be, fittingly enough, Frank Merriwell, if the plans and calculations of the Tony London and Ira Uhr prove to be as well grounded as developments up to now indicate.

Before they have put their first television "Adventures of Frank Merriwell" into production, on films, they have been approached by three production-distributing companies interested in making a straight picture deal of one kind or another. So far they've said no to such offers, preferring to establish their subject on television first.

Frank Merriwell, if any readers of this report are too young to know, is the imperishable hero of several hundred adventure stories published in 10-cent editions way back when the motion picture was a test tube phenomenon and long thereafter. Frank is a handsome and fabulously gifted young athlete whose life is strewn with obstacles which he overcomes by sheer athletic and mental virtuosity. (Example: When the catcher in a ball game he is pitching is

struck down by dastards in a crucial ninth inning, Frank just puts enough more curve on the ball so that it circles around to be caught by the first or third baseman, as the case may be, after it has passed the fanning batter.)

Frank's popularity dimmed out a little after about 1910, but the advent of sundry latter-day wonder-men now has made him ripe to run the bases, carry the ball, etc.

Mr. London and Mr. Uhr, who'll start making their first series of 26 half-hour television films as soon as they can find a youth measuring up to Frank's personality, say they're not interested in making one big picture about Frank and quitting. They prefer, they say, to establish him on television, and then move on to making theatrical two-reelers, which they say are needed more today, what with longer features and some houses going to single feature policy, than they have been for many years.

Shooting Total at 40

Eight pictures were started during the week, and six others finished, bringing the shooting total to 40.

George Jessel started "The Golden Girl," in Technicolor, for 20th-Fox, with Lloyd Bacon directing Dennis Day, Mitzi Gaynor, Una Merkel and Dale Robertson.

Co-producers William Pine and William Thomas launched "Hong Kong," for Paramount release, with Ronald Reagan, Rhonda Fleming, Nigel Bruce, Marvin Miller, Lowell Gilmore and Lady Lawford, directed by Lewis R. Foster.

MGM's Norman Panama and Melvin Frank, co-producer-directors, went to work on "Callaway Went Thataway," with Fred MacMurray, Dorothy McGuire and Howard Keel heading the cast.

Nat Holt, whose films are released by Paramount, began shooting "Silver City," directed by Byron Haskin, with Yvonne DeCarlo, Edmond O'Brien, Barry Fitzgerald, Richard Arlen, Edgar Buchanan and others.

Republic producer-director Joseph Kane turned cameras on "Sea Hornet," presenting Rod Cameron, Adele Mara and Adrian Booth in principal roles.

Douglas Fairbanks and David Angel, of Dougfair Corporation, began filming "Another Man's Poison" in England, with Bette Davis, Gary Merrill and Emyln Williams in top roles, directed by Irving Rapper. Release channel has not been announced by the producers.

Leonard Goldstein is credited with production of two new undertakings at Universal-International.

"Flame of Araby," directed by Charles Lamont, in Technicolor, has Maureen O'Hara, Jeff Chandler, Maxwell Reed, Susan Cabot, Lon Chaney and Buddy Baer in the cast.

"Reunion in Reno," directed by Kurt Newmann, presents Mark Stevens, Peggy Dow, Frances Dee, Leif Erickson and Gigi Perreau.

THIS WEEK IN PRODUCTION:

STARTED (8)

INDEPENDENT
Another Man's Poison
(Dougfair Corp.; England)

MGM
Callaway Went Thataway

PARAMOUNT
Hong-Kong (Pine-Thomas Prod.)
Silver City

REPUBLIC
Sea Hornet

20TH CENTURY-FOX
The Golden Girl
(Technicolor)

UNIVERSAL-INT'L

Reunion in Reno
Flame of Araby
(Technicolor)

FINISHED (6)

COLUMBIA
Jungle Safari
War Cry (Edward Small Prod.)

LIPPERT
Lost Continent

MONOGRAM
Yukon Manhunt

RKO RADIO
Behave Yourself

20TH CENTURY-FOX

The House on the Square (England)

SHOOTING (32)

ALLIED ARTISTS
Disc Jockey

COLUMBIA
Small Wonder
Dark Page

Man in the Saddle
Ten Tall Men

INDEPENDENT
The White Road
(Benagoss Prod.; France)

The Two-Dollar Bet-
tor (Jack Broder
Prod.; Hal Roach)

MGM

The Light Touch
(Sicily)
The Man With the Cloak

Too Young to Kiss
Westward the Women
(Kanab, Utah)

The Angels and the Pirates

PARAMOUNT
The North Country
Aaron Slick from Punkin Crick
(Perlberg-Seaton)

The Rage of the Vulture
My Son John
(Washington, D.C.)
The Greatest Show on Earth

REPUBLIC

Wings Across the Pacific

RKO RADIO

The Las Vegas Story
The Blue Veil
(Wald-Krasna)
The Racket (Edmund Grainger Prod.)
Androcles and the Lion

20TH CENTURY-FOX

The Day the Earth Stood Still
The Desert Fox
Chuck-A-Luck
(Fidelity Pictures)

The Dr. Praetorius Story

A Wac in His Life

UNIVERSAL-INT'L
Finders Keepers (formerly "Oh! Baby")
The Lady Pays Off

WARNER BROS.

Distant Drums
Force of Arms
As Time Goes By (formerly "A Baby for Midge")

CEA Weighs Strategy in Tax Fight

by PETER BURNUP

LONDON: With only a short time before the Chancellor of the Exchequer's Entertainment Tax proposals come up in the House of Commons, the Cinematograph Exhibitors' Association is reconsidering its strategy. The committee stage on the Finance Bill will be reached immediately after the short Whitsuntide recess.

The CEA has asked Sir Wilfrid Eady to postpone his meeting with the four trade organizations at which he is to discuss Hugh Gaitskell's proposals. The exhibitor association also invited the other three trade bodies to meet with them in an effort to reach an all-industry approach to the Chancellor.

CEA firebrands have come to doubt the efficacy of a raging campaign. Their proposed all-industry conference was to have taken place earlier this week, but it was thought unanimity would not be achieved. Producers find very tempting the bait of an increased draw out of the Eady Production Pool.

The CEA's original scheme, prepared in the heat of that initial crusade, has been criticized by the more sober of the Association's provincial branches. It now has been amended on the lines of what is known as the "floating penny," that is to say, theatre men will ask permission to raise seat prices by one penny, with nothing for the Treasury.

▽

The 402-seat Telekinema, designed to reveal to the customers what the Show of the Future will be like, is the motion picture's only contribution to date to the Festival of Britain. It will offer an hour's program of part stereoscopy, part television. The former necessitates the use of special polarized spectacles.

At the press preview of the Telekinema, theatre television took viewers on a tour of the projection room in Telekinema itself with excellent results. The image was clear and steady. The Festival picture, "The Magic Box," isn't likely to be ready until the Festival comes to an end.

▽

Board of Trade officials expect John G. McCarthy, vice-president in charge of the international division at the Motion Picture Association of America, to call on their new president, Sir Hartley Shawcross, during the first week in June. Formal negotiations on the monetary agreement are not likely to be initiated until the end of July.

Warners Set "Lady of Fatima"

Jack L. Warner, executive producer for Warners, last week assigned Bryan Foy, producer of "I Was a Communist for the FBI," to begin work on "The Lady of Fatima." The picture will be based on the miracles which were reported in Portugal.

BOOK REVIEW

THE INDIAN FILM by Dr. Panna Shah. A study of the art and industry of the screen in India from 1896 to the current period. Under the auspices of The Motion Picture Society of India, published by I. K. Menon for the Society, printed by the Popular Press, Ltd., Bombay. 290 pages, illustrated, with appendix and indexes. Cloth. Rs. 10/-.

The first significant discussion of the motion picture and its impingement on India's four hundred millions of public comes in this ambitious but unpretentious volume from the pen of a college girl, a version of her doctoral thesis at the University of Bombay. The author is Miss Panna Shah who seems to have found encouragement for her undertaking only from her father and the Motion Picture Society of India.

The book reveals many of the problems of the motion picture in that far land of many backward people, and finds few triumphs to record. It is clear enough that there is everything the matter with the business and the product in India that has ever been the matter with the screen half-century around the world. Miss Shah is candid. Inevitably much of the account pertains to the dominance of American pictures and the ineptness of the native imitations of them.

Miss Shah found India without film archives or records, and with both the industry and the Government decidedly uncooperative, sometimes hostile. Like most of the writers of doctoral theses she fell back upon questionnaires to supply material, and with the usual consequences, equally manifest among more established and professed "researchers" in the United States. Unhappily her quest for information in many directions forced her into obviously extensive reading, including the expressions of some highly biased and incompetent, also careless American writers.

She has quoted and rewritten some of the writers who have rewritten and misquoted Terry Ramsaye, on many ramifications of the saga, the while quoting him on a brace of incidental remarks. This Indian student obviously has not the years or perspective with which to evaluate America's abundant political and axe grinding literature of the screen. The author is on surer ground at home.

The volume to the informed Western world student of the motion picture will be found to contain many an incidental and oblique line of information.

The book notably takes no cognizance of the ethnic forces which affect both domestic and international patterns of motion picture development, conspicuously with reference to India's film enterprises. That is a tender aspect elsewhere, too.

The book is simply and clearly written in admirably competent English, without accent in either pattern of expression or logic.

Miss Shah's principal critical suggestion to the film art of India is that it could do with a system of self-regulation "like the Production Code Administration of the U.S.A." She wants no government in it.

—Terry Ramsaye

Mass Appeal Salvation of Films: Gell

The appeal to the masses is the salvation of the motion picture meeting its new competitors, in the opinion of William J. Gell, chairman of Monarch Film Corporation and Monarch Productions, producers and distributors of pictures in Great Britain. Mr. Gell spoke in New York last week on his way to Hollywood. He was in New York to arrange distribution of Monarch's latest, "Lili Marlene," and was to arrange in Hollywood the acquisition for British distribution of Jack Schwartz pictures and of talent for forthcoming Monarch product.

Mr. Gell's pictures, he said, have been successful because tailored for mass appeal outside Great Britain and especially for the United States. As an instance, "Lili Marlene" stresses action, and has dropped the potatoes-in-the-mouth accent. Additionally, its male lead is an "American correspondent," played realistically, and with an American accent. As in the instances of all Monarch films, costs are covered in Great Britain, and the profits must be made outside; hence the necessity for attention to American desires.

Of the six Monarch films to be made the coming year, three are to be top budget and each will have at least one top American lead, Mr. Gell said. The pictures are "The Red Lamp," a story about fire fighting services; "Hindle Wakes," from a popular stage play, and "The Wedding of Lili Marlene," a sequel to the current film.

Robert Cohn Schedules Eight Columbia Films

The newly formed Robert Cohn production unit at Columbia is currently preparing four feature pictures, with four more in the planning stage, the company announced last week. Those being prepared, which will be produced by Wallace MacDonald, are: a second film in the "Gasoline Alley" series; "Chain of Circumstances," a second picture in the "My True Story" series; an untitled Pat O'Brien vehicle, and a Joan Davis comedy. Upon completion of these, the Cohn unit will shoot a "David Harding, Counterspy" picture; another "Gasoline Alley" tale, a Mickey Rooney film, and "Montana Territory," a Western in color.

Suit Settled for \$17,000

Approximately \$17,000 was paid by Paramount, RKO, Columbia, Loew's, Universal, United Artists, Twentieth Century-Fox, Warner Bros., and the Intermountain Circuit in settlement of an anti-trust suit filed by James A. Christensen of Salt Lake City on behalf of the Arcade theatre. The suit was dismissed by Judge W. W. Ritter in the Salt Lake City District Court "with prejudice." Fred A. Weller of Los Angeles was the plaintiff's attorney.

Baxter, 59 Is Dead

Warner Baxter, 59, veteran film actor, died at his home in Beverly Hills May 7. He had been in ill-health for many years and recently underwent an operation. He was most widely remembered for his Cisco Kid and "Crime Doctor" roles. He is survived by Winifred Bryson, former stage actress, with whom he celebrated a thirty-third wedding anniversary last January. The actor started as member of a stock company, then returned to business life and did not set sights on Hollywood until many years later. His big break in films came in 1928 when Raoul Walsh, slated to play the Cisco Kid in the picture "In Old Arizona," injured his eye and Mr. Baxter tested for the part. The production won him the 1929 Academy Award. During his long career in Hollywood, the actor appeared in more than 50 pictures.

Edwin L. Marin, Warner Director, Was 50

Edwin L. Marin, 50, Warner director, died May 2 at Cedars of Lebanon Hospital, Hollywood, where he had been confined for the past three weeks. Born in Jersey City, N. J., Mr. Marin entered the industry as an assistant cameraman in 1919 at Paramount-Famous Players studio in New York. His Hollywood career began as an assistant director at First National studios, now Warner Bros. He joined MGM as a director in 1932. Returning to Warners in 1948, he directed such Westerns as "The Younger Brothers," "Colt .45" and "Fort Worth." He is survived by his wife, three children, two brothers, two sisters and his father.

Floyd M. Billingsley

Floyd M. Billingsley, 60, third vice-president of the International Alliance of Theatrical Stage Employees, died May 2 of surgical shock following an operation in San Francisco, his home city. Mr. Billingsley became a projectionist in 1906. He had been business agent for San Francisco Operators Local 162 since 1929 and an International vice-president since 1931.

Dave Black

Dave Black, salesman in the Republic New York branch for 15 years, died suddenly in New York of a heart attack May 6. Mr. Black was buried in Montefiore Cemetery. He is survived by a sister, Mrs. Frances Drubit, and a brother, Dr. I. Black.

Clinic to Honor Barron

The Variety Club of Washington, Tent 11, last week pledged a new \$115,800 outpatient clinic to the Capital's Children's Hospital in memory of Carter Barron, the late eastern district manager for Loew's. The new clinic will be called the Variety Club Carter Barron Memorial clinic, it has been announced.

FOREIGN REVIEWS

LES AMANTS DE VERONE ("The Lovers of Verona")

Souvaine Selective Pictures—French with English subtitles

The classic love story of Romeo and Juliet has been transposed to a modern setting in this well-acted French film shot against Italian backgrounds. It is a sad tale that unfolds within the framework of a Romeo and Juliet film being shot by an Italian company. The stand-ins for the stars—newcomer Anouk Aimee, a beautiful girl, and Serge Reggiani—fall in love on the set. He is a glassblower and she the daughter of a former Fascist official living in decrepit isolation in his Venice palace. Their tragic affair is doomed from the start and ends in death for both, as Serge is shot and Anouk cuts her wrist to die with him. Andre Cayatte directed with an eye to the scenic beauties of his picturesque locations. Jacques Prevert wrote the screenplay. As a concession to "modern times," the picture introduces the sex angle prominently into a great love story which had little more than hints of it when Shakespeare first made it resound from the stage. Adult audience classification. Running time, 92 minutes. Release date, April 1, 1951.—Good.—F. H.

RANCHO GRANDE

Azteca-Grovas Film—Spanish with English subtitles

This is a prestige Mexican picture. It is one of the first Spanish language films with complete English titles to be booked into the American foreign-art circuit.

The story, filmed in Cinecolor, is based on the popular Latin song hit "Alla En El Rancho Grande." During its running time of about 90 minutes in "mannana" tempo, this musical-romance packed with color and music of old Mexico unfolds a Cinderella love story, under the capable producing and directing of Fernando Fuentes. Jorge Negrete stars as the dashing Jose Francisco, the life long friend of Eduardo Noriega, as Felipe, on whose huge ranch lives Negrete, and the motherless and beautiful Lila Del Valle, as Cruz. She is the object of the affections of both men, and it is only after Felipe's unsuccessful attempt to make love to her that he discovers Cruz is secretly engaged to marry Jose. To make amends for his indiscretion he promises her a magnificent wedding, which almost comes to naught when Jose learns that his friend has made advances to his betrothed during his absence. In a stirring and suspenseful climax Felipe convinces Jose that his bride-to-be is unspoiled, and a near killing is resolved into a happy ending. The scenes depicting old Mexico fiestas, dances and music enhances the entertainment value of this production. General Audience classification. Good.—E. W.

Souvaine to Distribute Minimum of 12 Films

Current plans of the recently formed Souvaine Selective Pictures, Inc., call for distribution in the United States of a minimum of 12 foreign pictures acquired from Union Generale Cinematographique, a producer-distributor-exhibitor combine in France. Howard Taylor, Souvaine's executive vice-president, announced in New York this week. Jean de Vesins, UGC representative, in this country to iron out details, said his company planned to release "the cream of European pictures" in this country through Souvaine. With five pictures ready for release, Souvaine is currently forming a releasing network in key cities.

Radio Relays Completed

Construction was completed this week on the last of the 107 radio relay stations along the Bell System's new coast-to-coast communications route. The circuit, first to be used for telephone service, will be ready to carry television programs some time this fall, linking New York and Hollywood.

The radio relay's final link between Omaha and the west coast follows the route of the early pioneers, zigzagging across some of the nation's most rugged terrain, including the Rocky Mountains, the Sierra Nevadas and the Coastal Range. It runs from Omaha to Denver, to Salt Lake City and from there to San Francisco where it connects with the already existing coastal network.

The western half of the cross-country system will be opened for telephone messages in three stages. The Omaha-Denver section will begin handling long distance calls in July; the Chicago-Omaha section, already in service for television, should be ready early in August, and the final section, connecting Denver with San Francisco, is expected to complete the new transcontinental telephone route.

According to present plans, the new system will provide initially more than 100 "through" telephone circuits between Chicago and San Francisco.

Construction of the last relay station completes the projected micro-wave link between New York and Los Angeles. Denver is but a relay point since it has no television station. The coaxial cable runs from New York to Chicago and then swings south to Memphis, with an extension to Jackson, Miss., planned.

Work on Films for Long Plane Trips

The showing of motion pictures on long-distance airplane flights depends on the construction of suitable equipment and may be a fact by the end of this year, George Barnett, president of Movies-en-Route, told the HERALD this week.

Mr. Barnett disclosed that his firm was engaged in research on a lightweight, rear-projection system that would satisfy the needs of the airlines. National Airlines is cooperating in the development of an adequate model.

The lightest equipment developed so far weighs 42 pounds, but it is hoped to bring the weight down to 30 pounds by summer. Rear-projection is necessary to overcome difficulties presented by rest-room locations in most of the new planes. Since these rooms are located in front, this interferes with the position of the screen.

Vermont Considers Tax

A bill to impose a 10 per cent state admissions tax to bring in an estimated \$580,000 in additional revenue during the next two years was introduced in the Vermont House of Representatives last week.

FRANCE PLANS 5 TV STATIONS

by HENRY KAHN

in Paris

Television, both here and in the U. S., is a matter of considerable interest and discussion among French producers.

The latter are currently engaged in an intensive study of the American television market, and at least three companies have announced plans to make such specialized films.

On the local level, the Government has let it be known that it plans the construction of five new television transmitting stations. According to Minister of Information Gazier, television is no more of a threat to the film industry than radio to concerts. He said TV needed the aid of the motion picture industry and pointed out that the extension of television service in France depended largely on the success of loans to be floated to finance French television.

Radio Monte Carlo also is building a TV station, the first in Europe to take advertising.

The three companies making pictures for U. S. television consumption include Cine France, which is making 13 films of Paris; Henri Lavorel's firm which plans 13 more, showing certain interesting aspects of the French capital. And, finally, Michel Ferry hopes to produce "The Three Musketeers" for TV. It would be in three parts, each lasting 90 minutes.

One great problem in France is cost. It has been found that the American broadcasters will not pay more than a stipulated sum, which comes to about half the production cost. The Producers' Syndicate is opposed to the use of Cinema Aid funds for the making of TV pictures.

One way out, now being sought, is to make films that can be shown both in French theatres and, later, over American television networks. Of course, this poses some rather immediate problems, one being the language difficulty.

Efforts to reconstitute a new board of censors in France, which would include members of the industry, have failed. The Ministry of Defense appears to be dissatisfied with any board which could pass a film against the judgment of the Ministry.

Phil Reisman, RKO vice-president, told the HERALD BUREAU here that an incentive arrangement, such as the one in effect between Britain and France, would not solve French-American film difficulties. The French Government makes available an additional dubbing permit for each French film bought by Britain and pushed in the theatres there. Mr. Reisman pointed out that the separation of theatres from production and divorcement, a process now going on in the U. S., would block such a deal.

PARAMOUNT CLOSES SHANGHAI BRANCH

Paramount finally has obtained permission from the Chinese Government to close its branch in Shanghai, it was learned this week. Up to now, such permission had been refused by the authorities, resulting in the company's inability to remove or destroy prints. A number of other American film companies have had their offices taken over by the employees, who continued to distribute pictures with the assertion that the product was rightfully theirs. Proceeds were used to maintain the staff and cover expenses, but no accounting was given the American owners.

He blamed France for not producing the type picture the American public would appreciate.

The opinion that the French industry is in need of reorganization has been expressed to this bureau by Secretary of State for Commerce Guillaud, who is responsible for French industry matters. The Minister did not think it was a task for the Government. He said he believed the number of French pictures should be reduced and the position of the producers should be strengthened.

The present quota system is due for overhauling. The quota now makes it obligatory for a theatre to show French films five weeks out of every 13. It is becoming increasingly evident that small theatres cannot find sufficient French films.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The National Cinematographic Board has announced a gross of \$11,713,912 for all theatres here in 1950. The board pointed out the business was the best in some years and certainly better than in 1949, when the gross was \$9,895,495.

The report showed that Mexican studios represent an investment of \$8,500,000. From 1931, when modern Mexican film making got under way with talking pictures, the cumulative cost of production amounted to \$65,000,000. Average picture cost in 1931 was \$20,000, but it is now \$57,000.

Mexico has at last "cracked" the Uruguayan market, one of the hardest to invade in Latin America because of that country's proximity to Argentina. A contract has been drawn up with the Calderon interests for

140 Mexican pictures to be exhibited during the next three years. Payment is to be in dollars.

NEWTV, Mexico's second regular commercial television station here, has opened with the coverage of the ball game that inaugurated the 1951 Mexican big league baseball season. Emilio Azcarraga, the prominent exhibitor and radio station operators, operates the new video service.

J. Jesus Castillo Lopez, chief censor and chairman of the National Cinematographic Board, has banned exhibition here of the Metro picture "Crisis." The reason given was that the film disparages this country. However, the final decision on the film has not yet been made.

Movies continue as the prime medium of entertainment here. The city government's Diversion Supervision Department announces that during 1950 of the \$12,859,966 spent here for public amusements, the movies took \$11,518,913, selling 58,222,000 tickets. The runner-up was the playhouse, which last year grossed \$1,092,357 from 3,641,000 patrons. Bullfighting accounted for \$695,783.

Picture producers here again have been reassured regarding the raw film situation. Ben Nevulis, principal provider in Mexico, told the Mexican Association of Motion Picture Producers that there was no immediate likelihood that raw film would be rationed in this country. The stock was rationed during the last war.

BRAZIL

by R. EKERMAN

in Sao Paulo

Paramount's "Sunset Boulevard" is attracting considerable audiences both here and in Rio de Janeiro. Gloria Swanson's return to the screen is the subject of much talk here and there is a lot of praise for the quality of the production.

Victor Franco, Egyptian producer and distributor, has visited Rio to study the possibilities of exhibiting Brazilian pictures in his country. He said the Egyptian public was most receptive to Brazilian music and that a Brazilian musical would be very well received.

Awards for "The Best in the Brazilian Theatre" were presented recently at the Brazilian Press Association Building. Among the awards were: "Caicara," as the best motion picture of the year; Anselmo Duarte in "The Other Woman's Shadow," best actor; Fada Santoro in "Nina's Sin," best actress; and a special award to Alberto Cavalcanti for his production, which is said to have started a new era of better pictures for Brazil.

Cinematografica Maristela has signed a contract with Cantinflas, famed Mexican comedian, to make a picture in Brazil.

What the Picture did for me

Columbia

FULLER BRUSH GIRL: Lucille Ball, Eddie Albert—This picture had a lot of slapstick in it and seemed to be very popular. I was led to believe that it was as good as the "Fuller Brush Man," which I can't agree with, but will say that it is a good comedy and we have no complaints. Played Friday, Saturday, April 27, 28.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

HARRIET CRAIG: Joan Crawford, Wendell Corey—A very good picture, well acted and produced, but my patrons failed to come to this one and business was below average. All who saw it said it was wonderful, but I don't think it is for small town situations. Played Wednesday, Thursday, April 25, 26.—O. Fomby, Paula Theatre, Homer, La.

Metro-Goldwyn-Mayer

GROUND FOR MARRIAGE: Van Johnson, Kathryn Grayson—A swell little picture, good for all situations. Strong competition, but we did average business with it. When our patrons see this picture, they will leave the theatre with a smile. Played Saturday, Sunday, Monday, April 28, 29, 30.—O. Fomby, Paula Theatre, Homer, La.

GROUND FOR MARRIAGE: Van Johnson, Kathryn Grayson—Average picture and did average at the box office. Played Wednesday, Thursday, March 14, 15.—Fred I. Lindau, Valley Theatre, El Paso, Texas.

M-G-M STORY, THE: Ran this with cartoon and western featurette, free shows at 3 P.M., 7:30 P.M. and 9 P.M. The old saying, "Bread cast upon the water comes back as cake" will work. You will sell a heck of a lot of popcorn, and this kind of good will can't be bought. Recommended especially for small towns. Played Wednesday, April 25.—B. L. Furples, Amuzu Theatre, Southport, N. C.

RIGHT CROSS: June Allyson, Dick Powell—Good prizefight picture, but this is the slow season. Business fair. Played Monday, Tuesday, April 9, 10.—B. L. Furples, Amuzu Theatre, Southport, N. C.

ROYAL WEDDING: Fred Astaire, Jane Powell—Color beautiful—dancing very routine. Patrons enjoyed Jane Powell's voice and Fred's dancing. Most seem to agree he should not use vocal chords. Reports on picture only fair, many poor. Co-billed with "Bird of Paradise." Played Friday, Saturday, Sunday, Monday, April 27, 28, 29, 30.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

TWO WEEKS WITH LOVE: Jane Powell, Ricardo Montalban—Leo did it again! Played weak nights, but did fair to good business. Acting good. Technicolor beautiful, audience reaction favorable. Played Monday, Tuesday, April 23, 24.—B. L. Furples, Amuzu Theatre, Southport, N. C.

WATCH THE BIRDIE: Red Skelton, Arlene Dahl—Average. Played Wednesday, Thursday, March 7, 8.—Fred I. Lindau, Valley Theatre, El Paso, Texas.

Lippert

GUNFIRE: Don Barry, Wally Vernon—This is a better than average "hoss" opera. Played with the serial "Undersea Kingdom."—Johnny Lawing, Palace Theatre, Gastonia, N. C.

Paramount

LAWLESS, THE: Macdonald Carey, Gail Russell—Probably won't do over average business, but a good picture to show. The picture shows how much damage just a few trouble makers can cause in any town. Played Friday, Saturday, April 20, 21.—L. Brazil, Jr., New Theatre, Bearden, Ark.

MOTION PICTURE HERALD, MAY 12, 1951

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

RKO Radio

DANGEROUS PROFESSION, A: George Raft, Pat O'Brien, Ella Raines—This picture played to a good business both nights and should do so any place. The patrons enjoyed it very much. Played Friday, Saturday, March 23, 24.—James Lansden, Lansden Theatre, Clairfield, Tenn.

THEY LIVE BY NIGHT: Cathy O'Donnell, Farley Granger—This certainly is a fine show in every respect. It should and will do business in any town. Highly recommend it. Played Friday, Saturday, April 20, 21.—James Lansden, Lansden Theatre, Clairfield, Tenn.

THREAT, THE: Michael O'Shea, Virginia Grey—This is a good feature and should draw a good crowd. It is packed with action with the police, which should hold our patrons' interest. Played Friday, Saturday, March 30, 31.—James Lansden, Lansden Theatre, Clairfield, Tenn.

Republic

CUBAN FIREBALL: Estelita Rodriguez, Warren Douglas—This is tops for a comedy. I recommend this to any situation where comedies are liked. It is beautiful in every respect. Played Sunday, Monday, April 1, 2.—James Lansden, Lansden Theatre, Clairfield, Tenn.

INSURANCE INVESTIGATOR: Audrey Long, Richard Denning—This is a good action picture that seemed to please everyone who saw it. Business was a good average. Played Sunday, Monday, April 22, 23.—James Lansden, Lansden Theatre, Clairfield, Tenn.

MISSING WOMEN: Penny Edwards, James Millican—This is a very good picture, with Penny Edwards at her best. Penny is a good drawing card for us, and business was a good average. Played Sunday, Monday, April 15, 16.—James Lansden, Lansden Theatre, Clairfield, Tenn.

NIGHT RIDERS OF MONTANA: Allan "Rocky" Lane—This is a western or action picture with a good story and cast. It is good for action and super western fans. Played Friday, Saturday, April 13, 14.—James Lansden, Lansden Theatre, Clairfield, Tenn.

NORTH OF THE GREAT DIVIDE: Roy Rogers, Penny Edwards—Rogers is head and shoulders above other western stars. Best Saturday in '51. I pay more for Rogers, but maybe he's worth it. Played Saturday, April 21.—B. L. Furples, Amuzu Theatre, Southport, N. C.

OH! SUSANA: Rod Cameron, Adrian Booth—This is a show which has plenty of everything, action, Cameron at his best, Technicolor and a story that no one can kick about. The comments and business were a good average. Played Sunday, Monday, April 8, 9.—James Lansden, Lansden Theatre, Clairfield, Tenn.

OLD FRONTIER, THE: Monte Hale, Paul Hurst—Good western that Republic knows how to make.—Johnny Lawing, Palace Theatre, Gastonia, N. C.

SAVAGE HORDE, THE: William Elliott, Adrian Booth—Good for any day in the week. The only fault I could find with this big western was that it was not in color. Better than average draw. Played Friday, Saturday, April 27, 28.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SILVER CITY BONANZA: Rex Allen, Buddy Ebsen—This is a superline western that did wonders for my business. The acting of Rex Allen was wonderful and business was good at the box office. Played Friday, Saturday, April 6, 7.—James Lansden, Lansden Theatre, Clairfield, Tenn.

SPOILERS OF THE PLAINS: Roy Rogers, Penny Edwards—This is a very entertaining western and one which everyone enjoyed. A splendid job of acting was done by the cast, with business a good average. Played Friday, Saturday, March 25, 26.—James Lansden, Lansden Theatre, Clairfield, Tenn.

TRIGGER, JR.: Roy Rogers, Dale Evans—Roy Rogers generally for us means big business, but we had the grand opening and presentation of a new modern high school in the town, which all the children and parents attended, and we did not get as big a play out of this picture as we had hoped. However, we have no regrets, and feel that business would have been a lot worse if it hadn't been for Roy. Played Friday, Saturday, April 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Twentieth Century-Fox

BIRD OF PARADISE: Jeff Chandler, Louis Jourdan, Debra Paget—Beautiful color, a different story which leaves everyone well satisfied. All patrons happy with music and color. In general, very good reports from our patrons. Co-billed with "Royal Wedding." Played Friday, Saturday, Sunday, Monday, April 27, 28, 29, 30.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

MY GAL SAL: Rita Hayworth, Victor Mature—This proved a mid-week low for us and had no draw whatsoever. The first night was poor, and the second night was worse. If you have a selective deal, pass this one up. Played Wednesday, Thursday, April 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

THIRTEENTH LETTER, THE: Charles Boyer, Linda Darnell—People enjoyed this one. Ask for more features like this. Keeps adult interest throughout the story. Very good comments. Business only fair. Played Tuesday, Wednesday, Thursday, April 24, 25, 26.—Leonard Utech, Manor Theatre, Chicago, Ill.

United Artists

DESTINATION MOON: John Archer, Warner Anderson—Don't miss this one. Pre-sold by magazine. Fantastic, sure, but the cash register will jingle a merry tune. Played Thursday, Friday, April 26, 27.—B. L. Furples, Amuzu Theatre, Southport, N. C.

PREHISTORIC WOMEN: Lanette Luz, Alan Nixon—Similar to "1,000,000 B.C." but better, as it is in color. Better than average draw here. Played Tuesday, Wednesday, Thursday, April 24, 25, 26.—L. Brazil, Jr., New Theatre, Bearden, Ark.

FOOL'S GOLD: William Boyd, Andy Clyde—Used as special Saturday matinee attraction, in addition to regular program. Heavy bill of "Bird of Paradise" and "Royal Wedding," but still did not draw more than 220 kiddies on the matinee. Kids report "Hoppy" stale in the movies, and seem a little disappointed after seeing him ride in last week's parade in a car instead of on a horse. Might hurt future box office bookings. Played Saturday matinee only, April 28.—Leonard C. Utech, Manor Theatre, Chicago, Ill.

(Continued on following page)

Universal International

ALIAS THE CHAMP: Robert Rockwell, Barbara Fuller—This is the first wrestling picture we have ever played, and, of course, wrestling is now on television, and I think one has been complementary to the other. Double billed it with Roy Rogers, and although we had opposition from the local high school, everyone who saw the show came out remarking that it was as nice a combination as they had seen in quite a while. And when people put themselves out to tell you in show business, that is something. They usually let you know when something is wrong, but seldom give you any praise when it's good. Played Friday, Saturday, April 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

DOUBLE CROSSBONES: Donald O'Connor, Helen Carter—Very routine and hammy production. Most patrons report a waste of Technicolor stock on this feature. Business poor—reports in general, poor to bad. Played Tuesday, Wednesday, Thursday, April 24, 25, 26.—Leonard C. Utecht, Manor Theatre, Chicago, Ill.

LIFE OF RILEY, THE: William Bendix, James Gleason—This is exceptionally fine entertainment. We had a tie-in with a large manufacturing concern for two nights, giving away a gross of gloves on a two-for-one show, which proved exceptionally big and satisfactory to all parties concerned. Have no hesitancy in recommending this picture for any situation anywhere. Played Monday, Tuesday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Warner Bros.

20 YEARS BEFORE YOUR EYES: Documentary—This is very good. We did better than average. Played Saturday, April 28.—Johnny Lawing, Palace Theatre, Gastonia, N. C.

Shorts Columbia

FOY MEETS GIRL: All Star Comedy—Any exhibitor who does not play Columbia comedies it can get them needs to learn something about show business.—Johnny Lawing, Palace Theatre, Gastonia, N. C.

HOLLYWOOD'S HAPPY HOMES: Screen Snapshot—A short subject I don't think you should pass up. It had a lot of appeal to the children, and the reaction was very grand. Play it by all means.—Harland Rankin, Beau Theatre, Belle River, Ontario, Canada.

LOVE IN GLOOM: Comedy Favorite—This is a Columbia short with a lot of entertainment in it, and is a good filler—two-reel musical with a lot of radio celebrities in it and a lot of entertainment.—Harland Rankin, Beau Theatre, Belle River, Ontario, Canada.

PUNCHY DE LEON: Jolly Frolics—This was only mediocre. Have seen a lot better cartoons.—Harland Rankin, Beau Theatre, Belle River, Ontario, Canada.

Twentieth Century-Fox

CAT HAPPY: Terrytoon—Good cartoon and worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DIVING MANIACS: Sports Reel—Exceptionally good Sports Reel and well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GOLDEN TRANSVAAL: Movietone—This is a lovely and informative travelogue which was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

IF CATS COULD SING: Terrytoon—Another good cartoon from Fox.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

POLICEMAN'S HOLIDAY: March of Time—Very well done. Holds your interest all the way through. No exhibitor ought to pass up any March of Time on their supporting program.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

TITO—NEW ALLY? March of Time—Excellent. Patrons simply love these short features and look forward to seeing them. I always advertise on our programs when we have a March of Time for screening. It brings in a lot of people.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, Northern Rhodesia.

Warner Bros.

RABBIT OF SEVILLE: Bugs Bunny Special—Not up to par with the usual Bugs Bunny cartoons.—Fred G. Wepler, Columbia Theatre, Colfax, Ill.

720,000 TV Sets in Boston

Television set sales in the Boston area during March have brought total installations to 720,000, a survey showed this week.

Short Product in First Run Houses

NEW YORK—Week of May 7

ASTOR: The FBI......Columbia
Feature: Valentino.....Columbia
CAPITOL: Over the Wall......Warner Bros.
A Word for the Greeks......MGM
Temperamental Lion......20th-Fox
Feature: The Bullfighter and the Lady.....Republic
CRITERION: Camp Dog......RKO Radio
Feature: The Thing.....RKO Radio
PARAMOUNT: The Jumping Off Place......Paramount
Alpine for You......Paramount

Feature: Appointment with Danger.....Paramount
RIVOLI: Holland......Republic
Miners, Forty-Niners......Paramount
Feature: The Long Dark Hall.....United Artists
ROXY: The Elephant Mouse......20th-Fox
Hawaii......Republic
Feature: I'd Climb the Highest Mountain 20th-Fox
STRAND: Fair-Haired Hare......Warner Bros.
Horsehide Heroes......Warner Bros.
Stranger in the Light......Warner Bros.
Feature: I Was a Communist for the FBI.....Warner Bros.

Skouras Theatres Aid Civil Defense Program

In a move to stimulate enlistment of volunteers for New York's Civilian Defense program, the Skouras Theatres Corp. last week offered its New York City theatres to defense authorities as local recruiting centers. At a ceremony in the company's home office in which the managers were sworn into special duty, George P. Skouras, president, placed the houses at the disposal of the local Civilian Defense organization. The New York theatres are also showing a Skouras Theatres short depicting the need for volunteers.

New York Amusement Trade Plans Drive for Blood

Blood for the armed forces is being obtained from the amusement industry in New York through an unusual drive, the climax of which will be an all-star show the evening of May 29, at the Center theatre, only for those who donated blood. A minimum of 3,000 persons should be obtained, Emanuel Sacks, executive chairman of the drive, said. The climactic show will feature a chorus comprising vice-presidents of radio and television networks, and a "shuffle off to Buffalo" dance routine comprising network presidents.

Public to Pick Music for New Universal Picture

Universal-International launched a nationwide contest among 1,500 disc jockeys May 1 to choose the 10 most popular Frank Sinatra Columbia records for inclusion in the forthcoming "Meet Danny Wilson." Disc jockeys fans will be asked to send to U-I in New York the name of their favorite Sinatra record and an estimate of the number of votes it will receive in the contest. Disc jockeys can also participate by listing their top 10 choices. Prizes will be awarded in both categories.

Liebeskind Buys Theatre

Nat Liebeskind recently began operation of the University theatre, the Bronx, N. Y. Mr. Liebeskind acquired the 600-seat house from Francisco Reich. He is playing a straight picture policy with three changes.

Argentina Wants Stock

The Argentine Government now is requesting quantities of raw stock as a condition for the issuance of import permits to American film companies, it was learned this week.

Most of the U. S. firms have been unable to obtain permits for the past two years and are maintaining their offices and staffs in Buenos Aires on the income from reissues which are doing good business for the most part. Eagle Lion Classics recently obtained permission to send some pictures to Argentina and it is expected that United Artists will honor that commitment.

A deal with the Argentine Government has been reported from time to time, but the Peron Government reneged at the last moment. It had been hoped that negotiation of the Argentine-British meat deal might cause a break in the deadlock, but so far there has been no indication of any such development.

It is understood that a number of Argentine nationals have contacted American distributors in New York with requests to buy film which, the U. S. firms were assured, could be taken into the country without any difficulties. However, few such sales have been approved.

Columbia Designates May "Short Subject Month"

May is "short subject month" at Columbia Pictures and Maurice Grad, shorts sales manager, plans an intensive sales campaign during the month. Columbia's short product includes the Academy Award winner, "Gerald McBoing-Boing"; the Jolly Frolics series; the Mr. Magoo cartoons; a series of two-reel comedies with the Three Stooges and others, and Screen Snapshots.

Benny Signs for Film

Jack Benny, absent from the screen seven years, has been signed by Paramount producers William Perlberg and George Seaton to play himself in a brief sequence of "Somebody Loves Me," the film biography of vaudeville singer Blossom Seeley.

Retrieve the Lost Patrons Coyne Urges

NASHVILLE: The motion picture industry must appeal to the audience it lost or never had if it is to combat the competition of television effectively. Robert W. Coyne, special counsel of the Council of Motion Picture Organizations, told a luncheon of the Tennessee Theatre Owners here last week.

Addressing the same meeting was Gael Sullivan, executive director of the Theatre Owners of America. He saw more and better films, new faces, three-dimensional pictures and other technical marvels as the industry's answer to television.

"This means that the motion picture industry expects to integrate itself with the entertainment picture and will use television itself," he declared. "The progress that is possible is amazing, as are some of the technical advances now coming into being. We are doing everything that we can do to further this progress."

Mr. Coyne told the Tennessee theatre men that "we must expect to lose some of our traditional customers for our audiences have included the discriminating as well as the easily satisfied. The excellence of the motion picture will preserve the relatively sophisticated, who are only occasional customers. The defection, if any, will be in the mass audience, which has been our regular bread and butter market."

Both Mr. Coyne and Mr. Sullivan saluted efforts being made to present large-screen television.

At the banquet session at the Noel Hotel, special honors were paid to Lipe Henslee, Nashville Collector of Internal Revenue and also an exhibitor at Dickson, for his contributions to the Association.

Among the other honor guests were Jay Solomon, Chattanooga, president of the unit, and Kermit Stengel, executive vice-president of Crescent Amusement Co., and a director of the national organization.

Seventy-Three Shorts Announced by Warners

Warner Brothers will make 73 short subjects for the 1951-52 season, it announced this week. The announcement came after conferences at the studio between short subject sales chief Norman Moray, production chief Gordon Hollingshead, and over-all production chief Jack L. Warner. Some of those which the studio feels will be outstanding are: "I Am a Motion Picture Studio," in which many stars will appear; "The Land of Everyday Miracles," a patriotic short, one of a series, and "Miracle of the West," a pictorial history of California. A breakdown of the program follows: 30 cartoons, eight two-reel Technicolor films; 10 Sports Parades; six two-reel shorts; seven one-reel shorts; six Melody Master bands; six Joe McDoakes comedies.

IN NEWSREELS

MOVIETONE NEWS, No. 37—MacArthur testifies. Vogeler home. Ben-Gurion in the U. S. Korean war ace. Aviation cadets get dunked. Mrs. MacArthur hailed in hometown. Baseball. Motorcycling.

MOVIETONE NEWS, No. 38—Truman defends policy in Korea. UN forces smash Red offensive. French advance against Reds in Indo-China. Kentucky Derby.

NEWS OF THE DAY, No. 271—Vogeler home after 17 months in Red prison. Senate crime probes report. Naval fliers learn dunking. Ben-Gurion arrives. Jet ace. Gen. MacArthur testifies at Senate hearing. Boxing.

NEWS OF THE DAY, No. 272—Truman defends Korean policy in speech. Reds halted at Seoul gates. Festival of Britain. Kentucky Derby.

PARAMOUNT NEWS, No. 74—May Day here and abroad. Ben-Gurion visits the U. S. MacArthur testifies in Washington. Senate crime probes report. Vogeler returns to the land of the free.

PARAMOUNT NEWS, No. 75—King opens Festival of Britain. Spiritual assembly in India. Truman and Marshall fight back in defense of Administration policies. Kentucky Derby.

TELENEWS DIGEST, No. 188—Korea; the enemy we fight. Robert Vogeler arrives. May Day in Berlin, New York, Czechoslovakia and Munich. Paris: Eisenhower's headquarters at work. Special West German police.

TELENEWS DIGEST, No. 189—Korea commando raid. First G.I.'s come home. MacArthur hearings in Washington. King George opens Festival of Britain.

UNIVERSAL NEWS, No. 453—Gen. MacArthur testifies. Dr. Bunche outlines UN policy on war. Robert Vogeler home from Hungary. Ben-Gurion arrives in the U. S. Air ace. Stars aid bond drive. Midshipmen get dunked.

UNIVERSAL NEWS, No. 454—Troops return from Korea. French start new push in Indo-China. Kentucky Derby.

WARNER PATHE NEWS, No. 76—United States news; Mrs. MacArthur, Gen. MacArthur in Washington, Ben-Gurion arrives. International news: Korea report, May Day in Berlin, changing of the guard in Vienna.

WARNER PATHE NEWS, No. 77—Truman answers MacArthur. UN hurls back Red offensive. King opens Festival of Britain. Sports: Kentucky Derby.

RCA Shows Color TV; Sharpens Controversy

The Radio Corporation of America sharpened the color television controversy last week when it transmitted television programs in full color from its Empire State Building transmitter. The image, broadcast on the regular NBC channel, could be picked up on any black-and-white receiver without an adapter.

It was pointed out that a converter would ultimately be needed to permit a black-and-white set to pick up the color signal.

The experiment, said to give excellent reception on black-and-white sets in the New York area, is to be continued indefinitely. It takes on special significance in view of the expected Supreme Court ruling in the color controversy. The court is considering an RCA appeal from the Federal Communications Commission ruling that the CBS color system is superior to that of RCA. The CBS system necessitates a \$20 adapter to permit existing sets to receive CBS color transmissions in monochrome.

A & C Signed for TV

The National Broadcasting Company has signed the comedy team of Bud Abbott and Lou Costello to an exclusive television contract. Their program will be presented on alternate weeks beginning in the fall.

United Para. Seen After 2 TV Stations

United Paramount Theatres this week was reported interested in acquiring two television stations from the Columbia Broadcasting System in the event negotiations for CBS to buy the American Broadcasting System result in a deal.

Although there has been no confirmation from any source, it was nevertheless reliably reported last week that CBS was engaged in talks aiming at the purchase of ABC. CBS is said not to be interested in the ABC radio chain, but only in three ABC television stations—WENR-TV in Chicago; WXYZ-TV, Detroit, and KGO-TV, San Francisco. CBS now owns WCBS-TV, New York, and KTSL, Los Angeles.

Under the rules of the Federal Communications Commission, no network can own more than five television stations and seven radio stations, and no two stations in either medium can be in the same city.

The transmitters in which United Paramount reportedly is interested are WJZ-TV in New York and KEAC-TV, Los Angeles.

Leonard Goldenson, president of United Paramount, said this week he was unable to comment on the reports because he had "no idea" what the asking price for the stations would be. He also emphasized that he did not know whether a deal actually had been made between CBS and ABC. If there were a transfer, it was said CBS would pay about \$28,000,000 for the ABC network and then would re-sell the entire ABC radio chain along with the two ABC television stations in New York and Los Angeles.

Legion Approves Eleven Of Sixteen New Films

The National Legion of Decency has approved 11 of 16 new pictures. Three—"The Last Outpost," "Sealed Cargo" and "Smuggler's Gold"—were placed in Class A-1, morally unobjectionable for general patronage. The Legion put eight films in Class A-2, morally unobjectionable for adults. They are: "The Bullfighter and the Lady," "Fabiola," "Five," "The Medium," "Mr. Imperium," "Passage West," "Take Care of My Little Girl" and "The Thing." Placed in Class B, morally objectionable in part for all, were: "Danger Zone" because of "suggestive dialogue and sequence and low moral tone"; "Inside the Walls of Folsom Prison" because it "tends to glorify criminal activity" and contains "excessive brutality"; "No Place for Jennifer," which "presents the marriage bond as dissoluble, contrary to traditional Christian teaching," and "Strangers on a Train" which "reflects the acceptability of divorce." "She Shoulda Said No" received the Legion's Class C (Condemned) rating because "the subject matter is considered morally unsuitable for entertainment motion picture audiences. Moreover, it contains suggestive sequences."

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 103 attractions and 6,477 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Abbott and Costello Meet the Invisible Man (U.I.)	1	21	5	1	—
Air Cadet (U.I.)	—	3	8	3	4
Al Jennings of Oklahoma (Col.)	—	4	10	3	—
All About Eve (20th-Fox)	47	38	69	30	7
American Guerrilla in the Philippines (20th-Fox)	16	68	64	20	—
At War With the Army (Para.)	64	62	22	4	1
Bedtime for Bonzo (U.I.)	—	8	32	11	12
Bird of Paradise (20th-Fox)	—	—	26	19	10
Bitter Rice (Luz)	17	4	1	—	—
Blue Blood (Mono.)	—	—	2	3	—
Born Yesterday (Col.)	36	36	8	2	1
Bowery Battalion (Mono.)	6	3	1	—	—
Branded (Para.)	10	58	40	3	16
Breakthrough (W.B.)	27	74	49	6	—
California Passage (Rep.)	—	1	7	2	1
Call Me Mister (20th-Fox)	7	26	49	6	1
Cause for Alarm (MGM)	—	1	1	16	28
Company She Keeps, The (RKO)	—	1	6	8	5
Cry Danger (RKO Radio)	—	—	5	9	2
Dallas (W.B.)	21	64	25	16	1
Deported (U.I.)	—	—	—	6	12
Double Crossbones (U.I.)	—	—	—	3	1
Enforcer, The (W.B.)	3	9	42	16	10
Father's Little Dividend (MGM)	18	10	3	—	—
Flying Missile, The (Col.)	—	—	6	13	19
For Heaven's Sake (20th-Fox)	3	10	52	54	48
Frenchie (U.I.)	4	28	72	9	2
Gambling House (RKO Radio)	—	1	3	16	—
Great Manhunt, The (Col.)	—	—	2	7	6
Great Missouri Raid, The (Para.)	6	16	17	20	3
Groom Wore Spurs, The (U.I.)	—	—	3	8	7
Grounds for Marriage (MGM)	1	5	43	29	31
Halls of Montezuma (20th-Fox)	18	74	40	2	—
Harvey (U.I.)	19	47	80	20	8
He's a Cockeyed Wonder (Col.)	—	—	—	7	3
Highway 301 (W.B.)	1	4	11	19	1
I Can Get It for You Wholesale (20th-Fox)	—	3	—	1	—
I'd Climb the Highest Mountain (20th-Fox)	59	22	18	4	2
Jackpot, The (20th-Fox)	5	41	68	50	33
Joan of Arc (RKO Radio)	1	4	4	8	14
*Kansas Raiders (U.I.)	1	22	29	8	1
Killer That Stalked New York (Col.)	—	—	—	4	—
Kim (MGM)	18	22	46	38	4
King Solomon's Mines (MGM)	194	55	25	3	—

	EX	AA	AV	BA	PR
Lemon Drop Kid, The (Para.)	2	14	4	7	—
*Let's Dance (Para.)	—	19	60	67	7
Lightning Strikes Twice (W.B.)	—	—	5	8	2
Lucky Nick Cain (20th-Fox)	—	—	—	4	1
Lullaby of Broadway (W.B.)	1	7	9	5	3
Ma and Pa Kettle Back on the Farm (U.I.)	44	9	—	3	—
Magnificent Yankee, The (MGM)	—	—	—	5	29
Man Who Cheated Himself, The (20th-Fox)	—	—	1	5	15
Mating Season, The (Para.)	—	4	9	23	2
†Molly (Para.)	—	—	1	1	2
Mr. Music (Para.)	2	42	78	47	10
Mr. Universe (U.A.)	—	—	1	2	5
Mrs. O'Malley and Mr. Malone (MGM)	—	9	26	32	14
Mudlark, The (20th-Fox)	—	1	9	28	11
My Forbidden Past (RKO Radio)	—	4	1	—	1
Mystery Submarine (U.I.)	—	5	14	7	2
Never a Dull Moment (RKO Radio)	1	26	43	30	23
Only the Valiant (W.B.)	—	1	10	1	—
Operation Pacific (W.B.)	9	37	48	17	4
Pagan Love Song (MGM)	3	51	71	40	8
Payment on Demand (RKO Radio)	2	1	21	27	6
Prehistoric Women (U.A.)	1	13	16	2	1
Raton Pass (W.B.)	—	2	2	4	2
Rawhide (20th-Fox)	—	1	2	1	—
Red Shoes, The (U.A.)	3	24	5	8	12
Redhead and the Cowboy, The (Para.)	—	5	17	5	3
*Rio Grande (Rep.)	3	31	84	47	17
Royal Wedding (MGM)	3	16	15	12	—
Samson and Delilah (Para.)	12	24	10	1	4
Second Woman, The (U.A.)	—	—	6	5	4
September Affair (Para.)	1	8	35	28	—
Seven Days to Noon (Distinguished)	1	—	—	—	8
Short Grass (A.A.)	1	7	7	9	1
Sierra Passage (Mono.)	—	1	5	—	1
Soldiers Three (MGM)	—	6	3	2	1
Stage to Tucson (Col.)	—	1	9	4	2
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	21	31	26	9	2
Storm Warning (W.B.)	2	7	16	21	4
Sugarfoot (W.B.)	—	23	32	2	—
Sword of Monte Cristo (20th-Fox)	—	1	1	4	1
Target Unknown (U.I.)	—	—	7	12	—
Tarzan's Peril (RKO Radio)	—	1	8	7	1
†Thing, The (RKO Radio)	5	—	1	—	—
Thirteenth Letter, The (20th-Fox)	—	—	4	5	3
Three Guys Named Mike (MGM)	4	17	29	14	—
Tomahawk (U.I.)	3	40	30	1	—
*Two Flags West (20th-Fox)	11	19	73	33	2
Two Weeks—With Love (MGM)	1	32	101	19	13
Undercover Girl (U.I.)	—	1	3	9	6
Up Front (U.I.)	1	18	8	5	—
Valentino (Col.)	—	4	5	6	6
Vendetta (RKO Radio)	—	1	3	7	15
Vengeance Valley (MGM)	1	24	38	16	4
Watch the Birdie (MGM)	1	25	73	15	9
West Point Story, The (W.B.)	1	22	57	42	2
Where Danger Lives (RKO Radio)	—	6	16	17	14
Yank in Korea, A (Col.)	—	5	5	4	1
You're in the Navy Now (20th-Fox)	—	1	3	2	1

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

There's a Change Due in Advertising Methods

COLONEL H. A. COLE, chairman of the board of Allied Theatre Owners of Texas, is a merry soul, with a twinkle in his eye when it comes to discussion of the distributor's responsibilities in the merchandising of motion pictures. He has been making a study of the two top newspapers in Dallas, and discovers that they are getting \$1,500 a day, or half a million dollars a year, advertising current film attractions in that Texas city. The Colonel suggests that the bulk of this space be used to sell motion pictures as the best medium of entertainment, with a minimum devoted to the particular attraction.

He says, "If the film company wanted more emphasis put on its own attraction, then let them pay for it." We think that is over-simplification. A film attraction without a theatre is just so much celluloid in a box; and a theatre without a film attraction is a possible site for a new garage. The responsibility for merchandising motion pictures is both local and national, with the most emphasis on the local, if you're concerned with business at the box office. You can't advertise motion pictures in daily newspapers without playing up specific films.

We have long believed that the theatre is the place to be sold, and emphasized, for its proper part in community activities; and motion pictures need better pre-selling on an institutional basis, but neither side can benefit unless there is a proper mixture of both local and national effort, for both institutional and specific needs. If and when the theatres across the nation sell themselves as they rightfully should, and the film companies sell their films on equal terms, we will obtain the abstract institutional value as well as the specific attraction value.

United Paramount Theatres, as current advertising in the trade press, reproduce a sample of their new institutional style, tried out this week in New York and Los Angeles. It cites the recommendation of the General Federation of Women's Clubs, who find an average of 12 films per month worthy of

FAVOR THE OLD FOLKS

We used that headline, in "101 Ways to Build P. R." and we use it again, because we don't believe that managers on this side of the broad Atlantic are doing all they should, for "Old Folks" matinees, catering to those past middle age.

We all have children's shows, and Saturday morning is a bulwark of our business, but we think there are many who are neglecting the mid-week matinee, strictly for the older ones, no kiddies allowed, and a program especially to their liking.

Last week, in "What the Picture Did for Me" our friend and Round Table member, Fred C. Weppeler, manager of the Colonial theatre, Colfax, Ill., returned his thanks to a film salesman who sold him "50 Years Before Your Eyes"—a documentary film from Warner Brothers, which, he says, "appealed to older people. The young fry were disinterested, but we did above average business in mid-week." That tells the story.

In England, "Darby and Joan" Clubs are becoming very important. And, over there, "Darby and Joan" are known as "The Happy Old Couple"—typical, old-fashioned married folks, named for John Darby and his wife Joan, who lived in the early 1700's. A. Heaton, manager of the Regal cinema, Beverley, near London, sends us newspaper comment from the *Beverly Guardian* and *The London Daily Mail*, to prove how much members of his "Darby and Joan" Club enjoyed "The Daughter of Rosie O'Grady."

their special praise. In presenting this ad as an industry service, Leonard Goldenson, president of the theatre circuit, says "Leave it to the women, to know a good thing."

And he says further, "If and when COMPO is supported the way it should be, this is the kind of industry function it could render." With which, we heartily agree.

Q More and more, young men with young ideas are taking top-bracket positions in our business, and it is a good sign of substantial change in the right direction. Recently we complimented Jerry Pickman and Paramount, for the factual demonstration of his promotion as head man for national advertising, publicity and exploitation, with this major company.

Now we compliment Charles Simonelli, who is only 28, for similar elevation to his new post in Universal, in charge of advertising and publicity in the East, under David A. Lipton, who is vice-president of U-I in that overall capacity. And Dave himself is a young man, for just a little while ago, he was in uniform. Maybe these are contributing reasons why Universal just broke all records, with \$2,200,000 gross business in a single week.

It is good to see young men with young ideas, in the department of advertising, publicity and exploitation, which is the progressive side of our business that keeps us young, even though, they say, there's nothing new under the sun.

Q Among examples of good advertising contained in this week's Round Table, we must note an omission. Bill Hastings, manager of the RKO Orpheum theatre, Denver, had a very unusual single-column ad, full column length, for "The Magnificent Yankee" and we wish we could reproduce it. But it's just typographically impossible, measuring 12 picas wide and 20 inches deep. It would never, never make the *HERALD* page, by any engraving or other process, short of magic. But that doesn't alter the fact that we wish we could show you how intelligently and well he presented an unusual picture in a very unusual way, starting with the headline, "Here's a picture I don't know how to advertise . . ." and combining typewriter-type copy with cartoon illustrations, in character.

—Walter Brooks

Exploitation From Overseas



Messrs. Dalipsingh, Oei Seo Khio and Wagstaff, of the Orion Bioscoop had this impressive front display for "Battle-ground" at Medan, Sunatra, Indonesia, using 24-sheets.



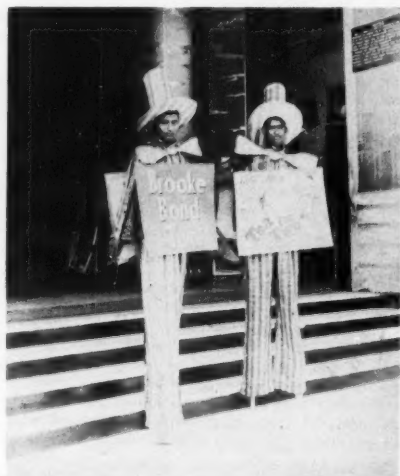
Note the electric sign on the Angla's teatern, in Stockholm, which reads "Bob Hope" in Swedish, for the run of "Pa Kryss an Avenyret," which is "The Great Lover" in English.



This is the way the International theatre in Taipeh, capitol city of controversial Formosa, dressed up its front for the run of Columbia's "Faust and the Devil." (Old pictures never die, they just fade away!)



Au Cinema Metropole in Brussels, Belgium, displayed "Le Film Aux 3 Oscar" as street ballyhoo for "All the King's Men," with the very biggest "Oscars" on record. Which proves that Academy Awards mean something.



K. S. Cambata, Quigley Grand Award winner, had a couple of tall ones, as street ballyhoo for "Tea for Two" at the Eros theatre, Bombay, India.



And Pedro P. Arong sent a tiny snapshot of the 32-foot giraffe he used as ballyhoo for "King Solomon's Mines" at the Liberty and Rene theatres, Cebu City, Philippine Islands.

Ten Theatre Managers— And Bonzo

Tony Abramovitch, manager of the Des Moines theatre, Des Moines, was ring leader of a group of Tri-States theatre managers who ganged up on "Bonzo" and gave Des Moines theatre goers a campaign that had everybody talking about the picture. You will recall a week or so ago we ran a photo of Tony and his gang, all gathered around "Bonzo" in a pressbook conference. Well, the details are in, and it was a mass attack on the Bonzo front.

It began with special teaser trailers in sets of three to run in six Des Moines theatres. Then, all ten theatres used the Universal advance trailer, introducing Bonzo. And a week in advance, the regular trailer, to complete a trailer barrage. To get advertising into schools, 20,000 book markers were made up, in six styles, with free tickets offered to anyone who could show a complete set—the gimmick being there were only so many of one kind in circulation. Winners were staggered to control the results.

Wonder Bread Company issued a special Bonzo folder, and paid the cost of distribution for 20,000 in local stores. A wholesale house furnished dozens of cocoanuts, which were displayed and labeled "Food for 'Bonzo,'" and the Peanut Products Company was sold on a similar idea, to distribute peanuts in the shell, with 3,000 sacks of peanuts imprinted with advertising copy. The Girl Scouts used the bags of peanuts in house-to-house canvassing.

Local furniture store windows featured cut-outs of Bonzo in baby beds, on which the 3-sheet cut-out fit perfectly. Many other store window tieups were made, using the full-size cut-out. Newspaper ads included advance teasers and one of the few cooperative ad pages that can be swung each year in the *Des Moines Register and Tribune*, which broke with an eight-column head and a 1-inch underline across the bottom of the page to list playdates of all ten theatres. The promotion was based on a contest, which was so successful that by 9:30 the following morning the prizes had been awarded to lucky winners.

Assisting the ten managers in handling the campaign were Jimmy Redmond, Tri-States advertising director, city manager Robert Leonard, and Universal's exploiter, Bill Slater.

There Wasn't A Sparrow Over the Box Office

Boyd Sparrow borrowed a four-foot plaster stork from the Dy-Dee Laundry Company, which he used in surprising fashion as lobby display for "Father's Little Dividend" at Loew's Warfield theatre, San Francisco, with newspaper comment.

SHOWMEN IN ACTION

Nat Silver, manager of the Strand theatre, Portland, Maine, had the entire theatre decorated with red, white and blue, and Navy personnel as his guests, as promotion for "You're in the Navy Now."

Harold Lyon, manager of the Paramount theatre in Kansas City, pleased with a truck tieup with K. C. News Distributors, handling the book of "Only the Valiant."

W. V. Dworski, manager of the Harris theatre, Finlay, Ore., landed a fine full co-op page for "The Mating Season" in the *Republican-Courier*, with good use of mats.

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., promoted a contest for best golfers as a stunt for "Follow the Sun."

Donald W. Lappin, manager of the Broadway theatre, Denver, got a newspaper break when he invited 25 residents of an old ladies' home to be his guests.

H. B. Sobottka, vice-president of John Hamrick theatres in Seattle, a welcome visitor at the Round Table.

Nate Wise, publicist for RKO theatres in Cincinnati, made the most of Mario Lanza's concert appearance as an advance plug for "The Great Caruso."

New York Journal-American running institutional ads for movies in general and some picture in particular as part of a new promotional campaign.

Earle M. Holden, manager of the Center theatre, Hickory, N. C., sending out a pencil with the warning to "Mark well the date . . . when 'The Thing' comes to Hickory."

Dan Redden, manager of John Hamrick's Music Hall, Seattle, made every conceivable tieup for "Father's Little Dividend" with local diaper and household services.

Marvin Fox, manager of John Hamrick's Orpheum theatre, Seattle, had blow-ups of Bill Mauldin's characters from "Up Front" parading the lobby, with dialogue to match.

Ed Reisenback, manager of Keith's theatre, Cincinnati, collected 3,000 books for the boys up front, with his contest which the *Times-Star* sponsored, for "Up Front."

John Spivey, manager of the Capitol theatre, Glendale, Calif., gets an "E" for effort, for promoting 500 copies of an *American Weekly* article on babies, as promotion for "Father's Little Dividend."

Karl Sutherland, manager of the Vancastle theatre, Bloomington, Ind., used "Bing! Bing! Bing!" as explosive advertising for "Mr. Music."

Herman Berlin, manager of the Laurelton theatre, Laurelton, L. I., had a tieup with the Nautical Cadets as lobby display for "Operation Pacific" with boys in uniform and use of Navy paraphernalia.

Mark Dupree, manager of the Florida theatre, Daytona, was a jump ahead of the rest, with a direct wire to the theatre from station WMFJ, for MacArthur's speech to Congress.

Virginia Warrick, assistant manager of the Florida theatre in Tampa, handled the showing of "Cyrano de Bergerac" with local high schools, with a special preview.

**If I Were
GOVERNOR
of the State of North Dakota**

I would issue a proclamation to the good citizens of this great state of North Dakota and to all the Mayors and they in turn issue proclamations in their cities . . . I would like to see that every citizen of North Dakota contact his local theatre manager and find out when they will show this wonderful, wonderful movie,

"THE MAGNIFICENT YANKEE"

I would like to see every mother, father, sister and brother see this truly great motion picture.

"THE MAGNIFICENT YANKEE"

stars the Academy Award nominee, Louis Calhern, Ann Harding and a great cast of M-G-M supporting players. IT'S GREAT! Because it truly is GREAT! "THE MAGNIFICENT YANKEE" should be a MUST with every boy and girl whether in grade school, high school or college. Every jurist should see it, every lawyer should see it and members of clergy. Here is "A" entertainment. Civic clubs, Boy and Girl Scouts, PTA members should see it. Here is a movie of Hollywood's best.

Yes! — That is what I would do if I were
GOVERNOR

Don Larson, who worked his way up to his present post as manager of the Bismarck theatre, Bismarck, N. D., devised these clever teaser ads for "The Magnificent Yankee" — thus proving that he is a born showman. The series, of which two others were addressed to the Superintendent of Schools and the Fire Chief, were certain to attract the attention of all readers, and pointed the fact that this particular film was something very special.

**If I Were
MAYOR**

I would proclaim a
Holiday For All City Employees

I would see to it that all whistles and bells would be made to blow and ring so as to tell the people of Bismarck about the North Dakota (Bismarck) Premiere showing of one of the FINEST, GRANDEST, MOST WHOLESOME, HEARTWARMING Motion Pictures

"THE MAGNIFICENT YANKEE"

starring the academy award nominee, LOUIS CALHERN, ANN HARDING and a great cast of M-G-M stars

The Picture is Truly Great

and because this picture is so wonderful, I would like to see all the wives and children of the Bismarck municipalities see this truly magnificent motion picture.

Yes! — That is what I would do if I were
Mayor of Bismarck

Examples of the Institutional Approach As Advertising Takes A New Turn

Norris Hadaway, manager of the Alabama theatre, Birmingham, has been a Round Table member for many years, dating his experience from the Publix-Capitol theatre, Raleigh, but we haven't heard from him often enough, and that fact is apparent through our discovery of his excellent institutional advertising, samples of which in the adjoining column, sell the public the basic superiority of theatre-size motion pictures over small-screen television. We picked these two out of a selection of his advertising styles, devoted to audience appeal and professional standards.

Warners' Pressbooks Furnish Ad Mats

And just below, in the adjoining column, another of his institutional ads, reproduced by Warner Brothers and distributed by them in mat form, stressing the idea of relaxing at the movies. It is contained in the company's pressbook for "Along the Great Divide." We think this is excellent selling approach, and we congratulate the pressbook makers for including such good material for the benefit of others. It's wonderful to find such ads in mat form, with the intention by all parties to improve motion picture business.

In the same broadside there are other ads devised by E. E. Seibel, manager of the State and Lyric theatres, Minneapolis, also a Round Table member, which carry out similar themes. The offset process makes it difficult to reproduce, but we hope that means will be found to pass along these good ideas to other managers. Ev Seibel has used "infra-red photography, which we admire as a method of getting candid camera shots of audiences in dark theatres, for promotional purposes. He shows how much his audiences have really enjoyed such pictures as "All About Eve" or "Mrs. O'Malley and Mr. Malone"—laughing boisterously, when they didn't know they were having their pictures taken! We've always thought a newspaper could go to town with a full-page of such photographs.

It's the New Trend In Advertising

Others over the country are discovering the obvious fact that they have to sell a service, a community value, a comfortable seat and a certain security, to obtain any proper share of today's amusement dollar. And you must tell 'em, they have to go OUT to the movies!

The theme of these advertisements, "To be a part of an audience if you want to enjoy yourself," is splendid, as an antidote for television, and to convince your patrons that their place is in the theatre, participating in the entertainment. It is a good turn for the better, in selling motion pictures as your best entertainment, proving the point that it pays "to go out to the movies" and that you can't find the same entertainment, without the benefit of spontaneous audience reaction.—W. B.

Move them to **OUR** living room for a movie ...
It's part of our JOB to clean up after them

Odeon Sells 'Valentino'

Larry Graburn, advertising director for Odeon theatres in Canada, sends a copy of the complete brochure which is the circuit's sales manual for "Valentino" and the first effort of Don Hudson and Jim Hardiman, who have come into Odeon's home office from the theatres to work on national publicity and exploitation. We're especially glad to note the signatures and this evidence of showmanship on the part of these Round Table members, in their new jobs.

Arthur Murray Dance studios provide an excellent tieup, with a prize contest operating in seven Canadian cities, through Odeon theatres participation. A guessing contest displays Valentino heads, some of them Rudy and others Anthony Dexter, with prizes to those who guess which correctly. A 24-sheet cut-out from the picture has been set up so the girls can have their picture taken "in the arms of Valentino," with many applicants waiting their turn.

Book is a complete manual of advertising and exploitation, prepared for Canada, where the Odeon theatres are billing the picture as "The Valentino Story" instead of just "Valentino" and going after the kind of business they had with "The Tolson Story."

Uses Pages from LIFE

Wayne Spiering, manager of the Florida theatre in Tampa, advertised the special film of the Kefauver Crime investigation with lobby display of news pictures made up from pages of *Life* magazine.

Bill Dock sends us this interesting stunt from the Paramount and Beach theatres, Miami, Florida. The girl with the beautiful big blue eyes was on the street, handing out passes to those who could identify her with the proper salutation, for "The Enforcer."

Selling Approach

I WAS A COMMUNIST FOR THE F.B.I.—Warner Brothers. This was it, the end of a nine-year manhunt, or the end of a hero. This was the dark turning point of the undercover trail, through 39 states and a thousand death traps. This was the keeping or breaking of the perilous pledge that made him hated by the girl he loved, and hunted by the foe he was hunting. This was the life-or-death payoff of his terror-packed secret mission for the F.B.I. The factual story of real-life adventure, from the Saturday Evening Post serial that jolted millions. No posters larger than a 6-sheet, which is too bad for a picture that needs strong display in large sizes. Frank Lovejoy, who plays the lead, is comparatively unknown, but he does well in the role of Matt Cvetic, who lived the role in and around Pittsburgh, as an F.B.I. agent working secretly among Communists. Newspaper ads are plenty big and too many in large sizes without enough assortment in the smaller dimensions. Teaser ads, two columns wide, will give the small situations a break. Special herald keys the campaign and has all the best of showmanship suggestions for handling the attraction. Use it and follow its style. Copies of the original Saturday Evening Post articles will make good lobby display.

THE MAN FROM PLANET X—United Artists. An astounding motion picture reveals what might happen if the earth were invaded by eerie "X-Men" from outer space. The weirdest visitors the earth has ever seen. Men will look with fear, women with trembling fascination. "Billboards were made for a picture like this!"—and the pressbook gives you 24-sheet and other posters for strong displays. There is a herald that keys the campaign for most situations, big or little, for it contains all the best showmanship approach. Newspaper ad mats in generous assortment, pretty much along one style, but lots of sizes and shapes for all kinds of users. Teaser ads are very good, and in good variety; you can use a bunch of them to advantage. Our suggestion is many small teasers followed up with a good smash, and plenty of lobby and street ballyhoo stunts, for this is a stunt picture. U. A. will supply "space man" suits for \$5 per day, and well worth it. Get a "Man from Planet X" on the street in your town, and keep him there until everybody has seen him. You must "circus" a picture of this kind, so figure to give it the gun.

THE GREAT CARUSO—Metro-Goldwyn-Mayer. In color by Technicolor. The life story of the great tenor, played by Mario Lanza, Metro's singing star, who is not only near enough like the original in appearance, at his age, but has also just finished a series of concert engagements throughout the country, in which he was acclaimed as another Caruso, in the voice range. Theatres are now following in, to cash the benefit of his triumphant concert tour. 24-sheet and other posters will make satisfactory display, although crowded with type and credits. Newspaper ad mats, likewise, with better chance to see other things in the picture; for instance, Ann Blyth, who is charming. Lanza may not sell Caruso, but Caruso will sell Lanza, in this one, and he needs the benefit of the supporting cast and beautiful production. A series of teasers sells Lanza in the lights, and other small ads will serve small situations. You will find one and two column widths that have the right sales angle. This will really appeal to music lovers, and there are great music and record tieups. RCA-Victor has a Mario Lanza album, including songs by the great Caruso, for contrast and comparison. Ann Blyth sings "The Loveliest Night of the Year," and she's the one who can do it.

I CAN GET IT FOR YOU WHOLESALE—20th Century-Fox. The most sensational novel of our decade is now a sensational motion picture. Not since "Eve" has there been such a picture. The spectacular success story of a woman in a man's world. "I've been pinched, patted and kissed. I've fought my way out of cabs, bars and hotel rooms. But I've learned this business, and what I've paid for, I want." 24-sheet and other posters carry cut-out figures of Susan Hayward for lobby and marquee display. Newspaper ad mats strongly on the sensational side, in large or small sizes, with Hayward being wayward. Special ads for small communities toned down considerably in one-column width. Advance teasers in two-column width will also serve. Picture story of the garment trades will have good support from local stores. In New York, they like it, and stores generally responded with cooperation.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York [20]



POSITIONS WANTED

MANAGER, 25 YEARS' EXPERIENCE IN ALL phases of theatre operation including stage shows. Good exploitation and can book. BOX 2559, MOTION PICTURE HERALD.

I HAVE HAD 13 YEARS EXPERIENCE—EXECUTIVE, administrative, public relations, buying, booking, concessions. Personal interview desired. BOX 2560, MOTION PICTURE HERALD.

PROJECTIONIST, FIFTEEN YEARS EXPERIENCE. Age 48. Solid steady worker. Wants permanent connection. References, L. J. BATEMAN, 908 Court St., Portsmouth, Va.

MANAGER, AGE 40; 24 YEARS CHAIN AND independent experience. Exploitation and promotion a specialty. Available May 20th. Reply to P. O. BOX 385, Molland, Michigan.

HELP WANTED

ART THEATRE MANAGER WANTED. MUST be capable of purchasing foreign films and complete running of foreign house. Starting salary—\$100 per week. Write detailed letter stating previous experience. BOX 2562, MOTION PICTURE HERALD.

LARGE SOUTHERN CIRCUIT REQUIRES ASSISTANT BOOKER. Opportunity for advancement. State experience, age, salary required and other details. BOX 2563, MOTION PICTURE HERALD.

THEATRES

WANTED: SMALL THEATRES AND DRIVE-INS New England and New York. BOX 2555, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE: SMALL TOWN theatre. BOX 254, MOTION PICTURE HERALD.

450 SEAT THEATRE, LARGE INCOME BUILDING. Population 8,000. Defense area. Best location. Clear itself in a few years. BOX 152, Manitou, Colo.

HOLLYWOOD, CALIFORNIA, 750 SEAT, MODERN neighborhood theatre, in good condition. Long lease and equipment \$25,000. Large office, etc. Easily converted into living quarters, if desired. BOX 2558, MOTION PICTURE HERALD.

FOR SALE OR WILL LEASE TO RIGHT PARTY, fully equipped, 500 seats, reason is unable to give it personal attention. Wonderful proposition for married couple. ELMWOOD THEATRE, Syracuse, N. Y.

THEATRE FOR SALE: FULLY EQUIPPED IN community that operates four phosphate mines in North Florida. Owner entering service. BOX 205, Newberry, Florida.

300 SEAT THEATRE, EQUIPMENT AND BUILDING (Western), no opposition; good payroll; clear itself two to three years, 440 seat theatre; 8,000 population; defense area. No opposition. BOX 2565, MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

HEAVY DUTY BUCKET BLADE EXHAUST fans at last year's prices: 12"—\$25.50; 16"—\$37.50; 18"—\$45.50. Prompt deliveries all sizes. Blowers and Air Washers. Send for details. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

USED EQUIPMENT

NOBODY BUT NOBODY UNDERSELLS STAR! Simplex rear shutter mechanisms, latest features, rebuilt, \$29.50; 1 unit electric ticket machine, rebuilt, \$99.50; Hall-Motograph 115 ampere Lamphouses, excellent, new 16" reflectors, \$675; Morelite 60 ampere Lamphouses, rebuilt, \$215 pair; Western Electric 206 Soundheads, rebuilt, \$225 pair. What do you need? STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

HIGH INTENSITY GENERATORS AT LOW prices. 50/100 amp, 3 phase rebuilt like new; Roth Actodector \$595; Hertner transverter \$625, including rheostats and control panel. Rebuilt Holmes dual 35mm outfits \$605. Time Deals Invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

NEW EQUIPMENT

BUY NOTHING—CHECK WITH STAR FIRST! White plastic coated screens, 336 foot, rectifier bulbs, 1500 hour guarantee, \$4.75; film cabinets, \$2.75 section; Universal Solitaires \$4.69. STAR CINEMA SUPPLY, 441 W. 50th St., New York 19.

PLAY UP YOUR ATTRACTIONS WITH TEMPERED Masonite Marquee Letters—all sizes and colors: 4"—\$5; 8"—\$6; 10"—\$8; 12"—\$5; 14"—\$1.25; 16"—\$1.50. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

IMPROVE YOUR THEATRE AT LOW COST Automatic curtain controls, special \$99.50; curtain track \$2.19 ft.; stage settings \$27.50; Jensen heavy duty 12" PM speakers \$18.95; rectifier bulbs 15 amp. \$4.95; 6 amp. \$2.95; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

JUST OUT—AURICON 16MM SUPER 1200 CAMERA: Fonda 16/35mm reversal and color developing machine, worth \$30,000 now \$12,500; Bell and Howell four model hot splicer 35mm \$750; new Auricon Cine-voice sound cameras, with 400' magazine, complete \$995; 400' magazine outfits for present Auricons, \$375; Sound Moviola composite 35mm \$595; Sound Moviola separate 35mm picture and sound, on rolling stand, \$995; New 35mm continuous Sound and Picture Printers, \$995; Sensational—New Bridgematic Jr. 16mm developing machines (plus tax) \$1,900; Deane Reduction Printer 35/16mm sound with m. & c. set, floor pedestal, worth \$7,500, \$2,995; background process screen, 15'x30' \$150. Cash paid for used equipment. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRINTING SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

\$1.95 PER 1000—RICHLI EMBROSSED BUSINESS cards. AARON PRESS, South Fallsburg 2, N. Y.

DRIVE-IN EQUIPMENT

IT'S LATER THAN YOU THINK! ORDER drive-in equipment now to open this season. Standard and super Simplex, DeVry, Superior, Holmes, Weber available for 200 to 1,000 cars from \$1,595. Easy Payment Plan. Screen paint \$6.50 gal.; #14-2 Underground cable \$65.00M; marquee letters 15c up. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

SEATING

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

WHY WORRY ABOUT NEW CHAIRS? OUR rebuilds will serve your purpose and save you plenty. 293 rebuilt Andrews inserted panelback spring cushion \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions \$6.95; 1,400 Ideal Soundchairs, like new, \$13.95. Send for latest chair bulletin. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newstand editions. COMICS PREMIUM CO., 4129 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS—2 colors—\$3.25 per thousand. PREMIUM PRODUCTS, 339 West 44th St., New York 18, N. Y.

DRAW THE CROWDS BY GIVING AWAY WONDERFUL NEW Ball Point Pens. Only \$7.78 gross; 10 gross \$76.24. Order today! JACK HUSHMAN, 3601 Connecticut Ave., Washington, D. C.

SERVICES

24 HOUR SERVICE—LOWEST PRICES. SPECIALIZING in 40 x 60's, 30 x 40's, etc. JACK EPSTEIN ARTISTIC SIGNS, 630 Ninth Ave., New York 19.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$1.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

The Product Digest

Ace in the Hole

Paramount—Raw Melodrama

At the expense of the newspaper business, Billy Wilder presents here a hard hitting, tight melodrama, taut with suspense and raw emotion. It has nearly perfect characterization by Kirk Douglas in the title role, a well cut gem in a secondary role in the person of Jan Sterling, a newcomer, and excellent performances in every minor role by a cast of comparative unknowns.

The story has all the human interest appeal that made Floyd Collins and Kathy Fuscus "buried alive" stories the newspaper sensations of their day. And it has besides the hard-bitten portrayal of an unscrupulous reporter who builds a fictionally similar incident into a lever to force his way to the top of his business.

Douglas, as the reporter, expresses the frantic need of that school of journalism which demands a sensation every hour. Unscrupulous and contemptuous of humanity, he sees his opportunity when he stumbles by accident on the big story of his career, as the owner of a desert trapping post is trapped in an ancient cave dwelling by a cave-in.

Pinned down by rock he can be reached but cannot be extricated until the passageway is braced and shored. Douglas, using a corrupt sheriff and the victim's shallow and disloyal wife, builds the story to a sensation by delaying the rescue for a week.

Meanwhile the picture, in taut counterpoint, depicts the sordid commercialism which such a sensation can bring out. It is replete with touches of realism which intensify the drama.

Douglas' scheme proceeds without check until he realizes the victim will die before the rescue can be accomplished. In scenes of mounting tension, he realizes he is guilty of murder, tries to make amends but fails and in the end dies of a stab wound inflicted by the disloyal wife.

Audiences will not be deceived if shown even the old fashioned phrase "powerful melodrama" in their exploitation, although they should be warned that the advertising means what it says. Wilder wrote, directed and produced.

Seen in a projection room. *Reviewer's Rating: Excellent.*—JAMES D. IVERS.

Release date, July 4, 1951. Running time, 112 minutes. PCA No. 14772. General audience classification.
Charles Tatum.....Kirk Douglas
Lorraine Minosa.....Jan Sterling
Herbie Cook.....Bob Arthur
Jacob O. Root.....Porter Hall
Leo Minosa.....Richard Benedict
Frank Cady, Ray Teal, Lewis Martin, John Beakes, Frances Dominguez, Gene Evans, Frank Jaquet, Harry Harvey, Bob Bumpas, Geraldine Hall, Richard Gaines

Fort Worth

Warner Bros.—Frontier Paper

The newspaperman of the frontier days hasn't received much attention from Hollywood and with "Fort Worth," a Technicolor Western of impressive proportions, Warner Brothers strives to fill the gap.

It's an exploitable, fast-moving film that offers a fine cast for the marquee and should satisfy all the Western fans who don't mind a bit of romance mixed in with gun-play.

Randolph Scott once again takes his old-familiar role as hard-to-rouse hero, but this time, presumably for the sake of diversity, writer John Twist has made him a newspaperman who believes the printed word is mightier than the gun. In the end he finds that this tag-line needs some qualifying, but in the main the picture represents a fine testimony to the pioneers of the press.

Anthony Veiller produced with accustomed and impressive scope and Edwin L. Marin directed with an eye to movement and fan appeal. As a Western, "Fort Worth" certainly should score a bulls-eye at the box office for it embodies every element that in the past has spelled success for this type of product.

Among the rest of the cast, David Brian stands out as the power-hungry rancher who envisions Fort Worth as the great cattle town of the West; Ray Teal makes a fine scowling villain and Emerson Treacy turns in a good performance as Scott's partner in the publishing venture. Phyllis Thaxter provides the love interest and Helena Carter is "the other woman." The studied "British" accent of these two ladies appears somewhat out of place in a Western where everyone else affects draws of varying degree. In fact, they have an almost comic effect.

As a crusading publisher out to "clean up" Fort Worth, Scott stands a lot of abuse. When Teal's gang kills his friend, he takes up his guns and helps make his own headlines, liquidating ambitious Brian in the process.

Seen at the Warner Brothers projection room in New York. *Reviewer's Rating: Very Good.*—FRED HIFT.

Release date, July 14, 1951. Running time, 80 minutes. PCA No. 15121. General audience classification.
Nel Britt.....Randolph Scott
Blair Lumsford.....David Brian
Flora Talbot.....Phyllis Thaxter
Amy Brooks.....Helena Carter
Luther Wick.....Dick Jones
Ray Teal, Lawrence Tolson, Paul Picerni, Emerson Treacy, Bob Steele, Walter Sande, Chubby Johnson

New Mexico

UA-Allen Productions—Warring Indians

"New Mexico" brings an interesting and mature approach to an old, reliable cinema subject—the U. S. Cavalry pitted against the West's warring Indians. Handsomely filmed in Anso color, the picture has lots of action, fighting

and settings in the wild outdoors. What sets it several notches above the usual fare in the category is a screenplay that is free from formula situations.

Law Ayres is a Cavalry officer who prides himself on his friendly relations with the Indians. He has even engineered a peace treaty between President Lincoln and Indian Chief Ted de Corsia. However, when Lincoln is assassinated, relations with the Indians deteriorate, due chiefly to a corrupt colonel and an ambitious judge. Some Indians are brutally killed, reprisals follow, and soon the drums of war are beating.

In the hope that he can prevent an all-out war, Ayres sets out to intercept the Indian chief. With a small band of men, he travels for days across parched territory. Finally, the party takes refuge in a deserted village. Incident follows incident and skirmish follows skirmish until Ayres and his men and the chief and many of his braves are killed. Left surviving, in a symbol of future amity, are the chief's young son and Marilyn Maxwell, an entertainer who joins the besieged soldiers after she is rescued from a stagecoach attack. Miss Maxwell sings some snappy numbers in the course of the picture.

A Joseph Justman presentation, this Irving Allen-produced film was directed by Irving Allen from an original screenplay by Max Trell.

Reviewed at the United Artists screening room in New York. *Reviewer's Rating: Good.*

Release date, May 18, 1951. Running time, 76 minutes. PCA No. 14699. General audience classification.
Captain Hunt.....Law Ayres
Cherry.....Marilyn Maxwell
Lt. Vermont.....Robert Hutton
Sgt. Garrity.....Andy Devine
Raymond Burr, Jeff Corey, Lloyd Corrigan, Verna Felton, Ted de Corsia, John Hoyt, Donald Buka, Robert Osterloh, Ian MacDonald, Bill Tannen, Arthur Low Jr., Bob Duncan, Jack Kelly, Allen Matthews, Jack Briggs, Peter Price, Walter Greaza, Hans Conrad, Ralph Volkie, Bud Rae

Mr. Imperium

MGM—Pinza But No Story

This first motion picture vehicle for the middle-aged opera star who became the romantic idol of millions mainly on the strength of his performance on the stage in "South Pacific," displays his personality to perfection. But that is the film's principal and almost only virtue.

For although Ezio Pinza projects his charm as well on the screen as he did on the stage, sings beautifully and acts as well as his part calls for, the production bears all the toolmarks of script trouble. The same trouble inhibits Lana Turner, playing opposite the singer, who is given nothing to do but look as though she was in love.

The story begins very slowly, but reasonably enough, in pre-war Italy. Against the background of a Technicolor Italian Riviera, Pinza as a romantic crown prince of an unnamed country, pursues Miss Turner, a young American entertainer, persistently but without suc-

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
THE RELEASE CHART**

(Continued from preceding page)

cess. On the brink of winning her love, he is called to his own country on the death of his father.

Twelve years later Miss Turner, now a movie star, remembers her royal love, although she is now about to marry a producer. Pinza, exiled in Paris, sees her name and picture in a theatre, telephones Hollywood and arranges to meet her at Palm Springs. After an idyllic weekend, he plans to resign his throne-in-exile in favor of a movie career offered him by Miss Turner, but is forced to abandon his dream and the girl, when his prime minister convinces him of his duty to his people.

The music, which should have been the high spot of the production, is only mildly pleasant, and not consistently so. The direction, by Don Hartman, makes the most of Pinza's charm, but can do little with the story. Production was by Edwin H. Knopf, who also wrote the screenplay from a stage play of his own.

A preview audience at Loew's 72nd Street, New York received the picture quietly. Reviewer's Rating: Fair.—J. D. I.

Release date, June 15. Running time, 87 minutes. PCA No. 14853. General audience classification.
Freddie Barlo.....Lana Turner
Mr. Imperium.....Ezio Pinza
Mrs. Cabot.....Marjorie Main
Paul Hunter.....Barry Sullivan
Sir Cedric Hardwicke, Debbie Reynolds, Ann Codee

When the Redskins Rode

Columbia—French and Indian Wars

This Supercinecolor film is one of those historical dramas in which the fictional ingredients greatly outweigh the historical facts. This fragment of adulterated history—an account of the French and Indian Wars as fought in the Virginia colony—has all the tried-and-true elements—a bosomy siren, men of iron, Galahad-like Englishmen and, as the villains, oily Frenchmen. The story is routine, but the action is plentiful and the sets and costumes capture the spirit of Colonial days.

When the Redskins rode with the French, George Washington was still loyal to the crown. In an effort to save Virginia for George III, James Seay as young Washington attempts to get his friend Jon Hall, a Delaware prince, to ally his father's tribe with the English against the French and the Indians. Pedro de Cordoba, the Delaware chief, chooses to remain neutral until French troops attack his village. While he waits for a formal treaty from England before actively joining the English, Cordoba is killed. Hall then becomes chief and leads his braves into the English camp, arriving at besieged Fort Necessity in time to beat off the French and Wyandotters and rescue the English.

Romantic and plot complications are provided by Mary Castle, a French spy with a TV neckline, and her rival for Hall's love, Sherry Moreland, a demure Indian maiden.

Supercinecolor does a nice job of catching the pageantry and natural beauty of pre-Revolutionary America.

Director Lew Landers has handled the action and the romance well. Robert E. Kent wrote the screenplay for this Sam Katzman-produced melodrama.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Good.—TOM CANNING.

Release date, May, 1951. Running time, 78 minutes. PCA No. 14853. General audience classification.
Prince Hannoc.....Jon Hall
Elizabeth Leach.....Mary Castle
George Washington.....James Seay
John Ridgely, Sherry Moreland, Pedro de Cordoba, John Delner, Lewis L. Russell, William Bakewell, Gregory Gay, Rusty Wescoatt, Milton B. Kibbie, Rick Valin

Jungle Headhunters

RKO-Thalia—Amazon Expedition

This Thalia production, an RKO Radio release, is a Technicolor account of the recent Lewis and Clark Amazon expedition in search of

the secrets of the Jivaro Indians, a tribe of headhunters who dwell deep in the South American jungles, near the Andes Mountains.

While its title is slightly sensational, there is no sensationalism in the film. It is, rather, a good, intelligent job of reporting on film the manners and mores of South America's aborigines, as factual as an article in the *National Geographic*. It will be of special interest to teachers and students, but it is not just another dry-as-chalk geography lesson or travelogue. Cotlow's narration has a light touch and while the picture lacks all the action and excitement suggested by its title, it is always interesting and has some suspenseful moments.

In his travels up the Amazon and across the Andes, Cotlow and his party meet and become friendly with three tribes, the Bororos, the Yaguas, and finally the headhunting Jivaro. The hunting, eating and marital habits of all the tribes are shown. The account of the headhunting is brief and, for obvious reasons, the actual hunting and shrinking of a head are treated at a distance.

Considering the circumstances, the photography is excellent, showing the lush jungles and the exotic animals in all their brilliant hues.

Julian Lesser produced "Jungle Headhunters." The commentary was written by Joseph Ansen and Larry Lansburgh. Paul Sawtell composed and conducted the fine musical score. Jules Bucher and Bodo Wuth were the expedition's photographers.

Reviewed at the RKO Radio screening room in New York. Reviewer's Rating: Good.—T. C.

Release date, May 26, 1951. Running time, 66 minutes. PCA No. 14761. General audience classification.

Snake River Desperadoes

Columbia—Western Warmongers

In his dual role as Steve Reynolds and The Durango Kid, Charles Starrett is once again fighting the badmen of the Old West. With popular Smiley Burnette along for laughs and an occasional song, Starrett rounds up a vicious gang who try to provoke war between the settlers and the Indians in order to profit from the sale of firearms. The plot is uncomplicated, with nary a romance (or a woman, for that matter) or a sub-plot in the entire 54 minutes of action.

Monte Blue, a trader, is the villain of the piece, although Starrett discovers this only near the end of the picture. While pretending to be a friend of the Indians, Blue is secretly arming the settlers against them by staging raids which appear to be the work of the Redmen. With the ranchers about to go to war against them, the Indians begin to purchase rifles from Blue. His plan is working well, with both the white men and the Redmen blindly heading for war, when Starrett, assisted by a white boy, Tommy Ivo, and his young Indian friend, Don Reynolds, exposes the plot and brings peace to the territory after killing Blue and rounding up the gang.

Colbert Clark produced and Fred F. Sears directed from a screenplay by Barry Shipman.

Reviewed at the Columbia screening room in New York. Reviewer's Rating: Fair.—T. C.

Release date, May, 1951. Running time, 54 minutes. PCA No. 15009. General audience classification.
Steve Reynolds.....Charles Starrett
The Durango Kid.....Smiley Burnette
Little Hawk.....Don Reynolds
Tommy Ivo, Monte Blue, Boyd (Red) Morgan, George Chesler, John Pickard, Charles Horvath, Sam Flint, Duke York

ADVANCE SYNOPSIS

MAN FROM SONORA

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis Collins. PLAYERS: Johnny Mack Brown, House Peters, Jr., Lyle Talbot.

WESTERN. Three outlaws hold up the Silver Springs stage, hijacking a shipment of bullion plus the valuables of a U. S. marshal

and a girl. The marshal is in the guise of a traveling salesman. The trio later steals Johnny Mack Brown's horse. The girl's father, the local banker, borrows heavily from House Peters, Jr., owner of the livery stable, to make up the holdup losses. Johnny is enlisted by Lyle Talbot, the sheriff, to help capture the criminals. The marshal is killed and one of the outlaws assumes his identity. Later Johnny discovers the identity of the guilty men, and effects their capture.

CANYON RAIDERS

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Lewis Collins. PLAYERS: Whip Wilson, Fuzzy Knight, Phyllis Coates, Jim Bannon, Barbara Woodell.

WESTERN. A gang of rustlers have stolen 500 horses for sale to the Army. Whip Wilson, in town to visit his buddy Jim Bannon, begins an investigation at the request of the local ranchers. With the help of Bannon, Fuzzy Knight and Phyllis Coates, acting sheriff, Wilson finds the horses hidden in a canyon, and brings the rustlers to justice after infiltrating the gang in the guise of an outlaw.

BLAZING BULLETS

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Wallace W. Fox. PLAYERS: Johnny Mack Brown, Lois Hall, House Peters, Jr., Stanley Price.

WESTERN. With her father kidnapped and her fiancé accused of the crime, Lois Hall appeals to Johnny Mack Brown for help. In a search of her abandoned ranch, Brown discovers Miss Hall's father and the gold bullion he has been hunting. The kidnapper, he learns, is the sheriff. He finally traps the sheriff and his gang. The union sanctioned by her father, Miss Hall marries her fiancé who has been cleared of suspicion.

OUTLAW GOLD

(Monogram)

PRODUCER: Vincent M. Fennelly. DIRECTOR: Wallace W. Fox. PLAYERS: Johnny Mack Brown, Jane Adams, Myron Healey.

WESTERN. U. S. Ranger Dave Willis (Johnny Mack Brown) and Sandy Barker travel incognito to investigate the robbery of a gold shipment. They rescue the daughter of a newspaper publisher who is eventually killed because he discovers the identity of the robbers. The publisher's partner is the leader of the outlaws, and tries to have Dave killed by Lang, whom Dave once had jailed. In a gunfight, Dave wounds Lang, but spares his life. In gratitude, Lang reforms, and helps the rangers bring the outlaws to justice.

SHORT SUBJECTS

LOWER THE BOOM (Universal)

Cartoon Melodies (6383)

The subject opens with "K-K-K-Katy." The next song is "Five Foot Two" and the short closes with an arrangement of "Clancy Lowered the Boom." As the King's Men sing each number the audience is urged to participate in the chorus.

Release date, March 19, 1951 10 minutes

THE RABBIT OF SEVILLE

(Warner Brothers)

Bugs Bunny Special (7719)

The music of Rossini is used and the action takes place on the stage where the hunter, Elmer Fudd, matches wits with Bugs Bunny. They sing instead of talk and their actions are timed to the music.

Release date, December 16, 1950 7 minutes

DOG COLLARED (Warner Brothers)

Technicolor Cartoon (7704)

Porky Pig observes "Be Kind to Animals Week" by patting the head of a dog, which becomes affectionate and chases Porky, who tries to escape. Porky loses the dog only to discover that there is a reward for his return.

Release date, December 2, 1950 7 minutes

SHAPE AHOY (Paramount)

Popeye Champion (Z10-4)

Popeye and Bluto are shipwrecked on an island and agree that life is happier with no women around when Olive Oyl turns up, also shipwrecked. Both ignore her, but finally compete for her attention. Each is sure of victory, until a crooner turns up and Olive falls for him.

Release date, December 1, 1950 6 minutes

ANIMAL ANTICS (Warner Brothers)

Vitaphone Novelty (7604)

Every kind of dog, monkey, horse, cow and others less tame, are utilized in scenes featuring such famous comedians of the silent days as Larry Semon, Billy Bevan and Louise Fazenda.

Release date, January 20, 1951 10 minutes

DIVING DYNASTY (RKO)

Sportscope (14303)

Mike Peppe, the swimming and diving coach at Ohio State University at Columbus, explains new requirements to Joe Marino and Olympic champ Bruce Harlan. The Ohio State divers work out almost three hours daily, six days a week. The team also demonstrates classic dives from a 30-foot tower.

November 17, 1950 8 minutes

BATTLE OF THE BULGE (Universal)

Variety View (6341)

A rather heavy woman goes to a reducing salon to take off excess weight. After submitting to mechanical vibrators, steam closets and the like, she returns home just as heavy as ever.

Release date, January 22, 1951 9 minutes

WILD WATER CHAMPIONS

(Warner Brothers)

Technicolor Sports Parade (7501)

The water sportsmen of middle Europe steer a perilous course over the raging rapids of mountain rivers. The camera captures the fun and skill of this dangerous sport.

Release date, December 9, 1950 10 minutes

HARE WE GO (Warner Brothers)

Bugs Bunny Special (7720)

Bugs Bunny accompanies Columbus on his famous voyage. The crew blames the adversities that arise on the rabbit's presence on board their ship. They try to get rid of the rabbit, but Bugs wins out and help Columbus finish the voyage.

Release date, January 6, 1951 7 minutes

MILT BRITTON AND BAND (Columbia)

Variety Favorites (3953) (Reissue)

Milt Britton and his band are featured. Other acts include Mousie Powell and Company, a company of trained seals and a team of pantomime dancers.

Release date, December 28, 1950 11 minutes

POP-PIE ALA MODE (Paramount)

Popeye Champion (Z10-3)

Popeye sights land, disembarks from his raft and enters a cafe. He orders a meal, which the manager is glad to give him as he is a cannibal chef. Later Popeye finds himself being cooked for dinner, but with the aid of his can of spinach, escapes.

Release date, November 17, 1950 6 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 843-844, issue of May 5, 1951.

Feature Product by Company starts on page 833, issue of May 5, 1951.

For exploitation see Managers' Round Table section.

* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		Herald Review
				Issue	Page	Nat'l Groups	L. of D.	
ABBOTT & COSTELLO Meet the Invisible Man (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759	AYC	A-2	Very Good
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC		
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51	60m	Dec. 30	(S)643			
Ace in the Hole (5023)	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	846			Excellent
Across the Badlands (262)	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Apr. 13, '51	95m	Apr. 7	(S)794			
Again ... Pioneers	PFCColeen Townsend-Sarah Padden	Not Set	72m	Dec. 23	535			Fair
Air Cadet	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AYC	A-2	Good
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent
Along the Great Divide (025)	WB Kirk Douglas-Virginia Mayo	June 2, '51	85m	May 5	825	A	A-1	Very Good
American Guerrilla in the Philippines (color) (1032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good
American in Paris, An (color)	MGM Gene Kelly-Leslie Caron	Aug. 31, '51						
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good
Apache Drums	Univ. Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AY	A-1	Good
Appointment With Danger (formerly United States Mail) (5019)	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	A	A-2	Good
As Young As You Feel (for. Will You Love Me in December (120)	20th-Fox Jean Peters-David Wayne	June, '51						
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good
BADMAN'S Gold	UA Johnny Carpenter-Alyn Lockwood	Apr. 3, '51				AY	A-1	
Bandit Queen (5011)	Lippert Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599	A	A-2	
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	649	AYC	A-1	Very Good
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	AY	A-2	Good
Best of the Badmen (color)	RKO Mark Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	(S)670			
Between Midnight and Dawn (328)	Col. Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) Synopsis	Page		L. of D.	Herald Review
Black Angel	Realart	Broderick Crawford-D. Duryea (reissue)	Jan. 1, '51	80m	Aug. 10, '46	3137		Good
Blazing Bullets (formerly Gold Bullets)	Mono.	Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		
Blazing Sun, The (246)	Col.	Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1 Fair
Blue Blood (4904) (color)	Mono.	Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	669	AYC	A-1 Very Good
Blue Lamp, The (Brit.)	UA	Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2 Fair
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	64m	Dec. 30	(S)644	AY	A-2
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1
Border Outlaws	UA	Spade Cooley-Maria Hart	Nov. 2, '50	59m	Dec. 16	615	AYC	A-2 Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	57m	Sept. 30	502		A-1 Average
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb., '51	103m	Nov. 25	590	A	B Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2 Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan., '51	95m	Nov. 18	570	AYC	A-1 Very Good
Brave Bulls, The (321)	Col.	Mel Ferrer-Miraslava	May, '51	108m	Apr. 21	809	A	A-2 Excellent
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1 Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1 Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton (reissue)	Oct., '50	61m				
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Not Set	87m	May 5	825	A	A-2 Very Good
CAIRO Road	UA	Eric Portman	July 6, '51					
California Passage (5005)	Rep.	Forrest Tucker-Adele Mara	Dec. 15, '50	90m	Dec. 23	633		A-1 Good
Call Me Mister (color) (104)*	20th-Fox	Betty Grable-Dan Dailey	Feb., '51	96m	Jan. 27	689	AYC	B Very Good
Call of the Klondike (4920) (formerly Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1
Calling Bulldog Drummond	MGM	Walter Pidgeon-Margaret Leighton	Aug. 17, '51					
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51		May 12	(S)846		
Captain Horatio Hornblower (color)	WB	Gregory Peck-Virginia Mayo	Not Set		Apr. 14	(S)803		
Casino to Korea (5008)	Documentary		Oct., '50	58m	Sept. 30	502	AY	A-1 Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2 Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2 Very Good
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov., '50	70m	Oct. 14	518	A	A-2 Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb., '51	90m	Feb. 3	697		A-2 Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)563	AYC	
Circle of Danger (formerly White Heather)	UA	Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1 Good
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644		A-2
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1 Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan., '51	83m	Dec. 23	633	A	A-2 Good
Copper Canyon (color) (5003)*	Para.	Ray Milland-Hedy Lamarr	Oct., '50	83m	July 29	405	AY	A-2 Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb., '51	67m	Dec. 9	606	AYC	A-1 Average
Crackdown	RKO	Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)654		
Criminals of the Underworld	Realart	Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m				B Good
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706		A-2 Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Mar. 31	784	AYC	A-2 Superior
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569		B
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2 Good
Danger Zone (5017)	Lippert	Richard Travis-Pamela Blake	Apr. 20, '51	60m				B
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct., '50	98m	Aug. 12	433	A	B Good
Dark Highway (formerly Mad With Much Heart)	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		
Dear Brut (5021)	Para.	Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2 Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov., '50	89m	Oct. 21	537	AY	A-2 Good
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1 Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2 Very Good
Dodge City (017)	WB	Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1
Double Crossbones (color) (119)	Univ.	Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC	A-2 Good
Double Deal (112)	RKO	Maria Windsor-Richard Denning	Dec., '50	65m	Dec. 30	641	A	A-2 Fair
EMERGENCY Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov., '50	78m	Nov. 18	570	AYC	B Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2 Very Good
Excuse My Dust (color)	MGM	Red Skelton-Sally Forrest	June 29, '51		Apr. 28	(S)818		
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	58m	Dec. 2	599		A-2 Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2 Very Good
FABIOLA	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2 Very Good
Fat Man, The (128)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794		A-2 Very Good
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2 Excellent
Father's Wild Game (5215)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2
Fighting Caravans	Favorite	Gary Cooper-Lily Damita (reissue)	Dec., '50	86m	Jan. 17, '51	59		
Fighting Coast Guard	Rep.	Brian Donlevy-Ella Raines	Not Set	86m		827		Good
Fighting Sullivans, The (formerly The Sullivans)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741		Excellent
Fighting the Racketeers	Realart	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m				
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Apr., '51	55m	Apr. 14	802		A-2 Fair
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct., '50	84m	Aug. 19	441	AYC	A-1 Good
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801		A-2 Very Good
Five	Col.	William Phipps-Susan Douglas	Not Set	93m	Apr. 14	802		A-2 Good
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751		A-2 Fair
Flying Missile, The (335)	Col.	Glenn Ford-Vivica Lindfors	Jan., '51	92m	Jan. 6	683	AYC	A-1 Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766		B Good
For Heaven's Sake* (033)	20th-Fox	Clifton Webb-Joan Bennett	Dec., '50	92m	Dec. 2	597	A	B Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766		Good
Fort Worth (color)	WB	Randolph Scott-David Brian	July 14, '51	80m	May 12	845		Very Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2	Good
Frogmen, The (122)	20th-Fox	Richard Widmark-Dana Andrews	July, '51						
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607			Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2	Very Good
Fury of the Congo (329)	Col.	Johnny Weismuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GAMBLING House (formerly Mike Fury)									
Gasoline Alley (301)	RKO	Victor Matura-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B	Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1	Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1	Fair
Glass Menageries, The (007)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51						
Go For Broke	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2	Very Good
Golden Salamander, The (Brit.)	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC		Excellent
Goodbye, My Fancy	WB	Anouk-Trevor Howard	Apr., '51	96m	Mar. 31	783	AY	A-1	Very Good
Great Caruso, The (color) (127)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	A	A-2	Very Good
Great Manhunt, The (formerly State Secret) (Brit.) (331)	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great Missouri Raid, The (5013) (color)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1	Good
Groom Wore Spurs, The (114)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B	Excellent
Grounds for Marriage (114)	Univ.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY		Good
Gun Play	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	89m	Dec. 16	614		B	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	RKO	Tim Holt-Joan Dixon	Not Set	61m	Apr. 28	812	AY	A-1	Fair
Gypsy Fury (formerly Wind Is My Lover) (Swed.)	20th-Fox	Paul Douglas-Joan Bennett	June, '51		Apr. 21	(S) 811			
	Mono.	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S) 406	A	B	
HALF Angel (color) (116)	20th-Fox	Loretta Young-Joseph Cotton	May, '51	77m	Apr. 14	802	A	A-2	Good
Halls of Montezuma (color) (103)*	20th-Fox	Richard Widmark-Walter Palanca	Jan., '51	113m	Dec. 16	613	AYC	A-2	Superior
Hamlet (Brit.) (Spec.) (101)	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, 48	(17)	AY	A-2	
Happiest Days of Your Life, The	Pacemakers	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	A-2	Good
Hard, Fast and Beautiful (formerly Mother of a Champion)	RKO	Claire Trevor-Robert Clarke	Mar., '51						
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Not Set		Feb. 24	(S) 722	AY		
Harriet Craig (323)	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2	Very Good
Harvey (107)*	Univ.	James Stewart-Josephine Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2	Excellent
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	Apr. 21	(S) 811	A	B	
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784		A-1	Good
Hell Town	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m					
Her First Romance	Col.	Margaret O'Brien-Allan Martin, Jr.	May, '51	73m	May 5	826			Good
He's a Cockeyed Wonder (340)	Col.	Mickey Rooney-Terry Moore	Dec., '50	77m	Oct. 28	546	AY	A-2	Good
Highway 301 (012)	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Dec. 2	598	A	B	Good
His Kind of Woman	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51		Oct. 28	(S) 546			Good
Hit Parade of 1951 (5002)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	85m	Oct. 28	545	AY	A-2	Good
Holiday Rhythm (4911)	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	60m	Oct. 7	510		A-2	Very Good
Holy Year at the Vatican, The	Astor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	66m	Sept. 23	493		A-1	Good
Home Town Story, The (formerly Headline Story)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	67m	May 5	826	AY	A-2	Good
Hoodlum, The	UA	Lawrence Tierney	June 15, '51						
Hot Rod (4918)	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	61m	Dec. 16	615	AY	A-1	Average
House of Dracula	Realarl	Lon Chaney-J. Carradine (reissue)	Oct. 1, '50	67m	Dec. 8, 45	2746			Excellent
House of Frankenstein	Realarl	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, 44	2237			Excellent
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortesa	June, '51	93m	Mar. 10	749	A	B	Good
Hue and Cry	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	806		A-2	Very Good
Hunt the Man Down (111)	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2	Fair
I CAN Get It for You Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757	AY	A-2	Very Good
I Shot Billy the Kid (493)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1	Fair
I Was a Communist for the F.B.I.	WB	Frank Lovejoy-Dorothy Hart	May, '51	83m	Apr. 21	809	AY	A-1	Excellent
I Was an American Spy (AA-19)	Mono.	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784			Average
I'd Climb the Highest Mountain (color) (105)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2	Good
I'll Get By (color) (027)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1	Excellent
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m					
Insurance Investigator (5026)	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Mar. 31	784			Fair
It's Hard to Be Good	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2	Fair
JACKPOT, The (031)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	509	AYC	A-2	Excellent
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Not Set						
Joan of Arc (color) (165)	RKO	Ingrid Bergman-José Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1	Superior
Joe Palooka in the Squared Circle (5117)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m	Apr. 7	(S) 794			
Jungle Headhunters (color)	RKO	Amazon Expedition	May 26, '51	66m	May 12	846			Good
KANGAROO Kid	UA	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S) 642	AYC	A-1	
Kansas Raiders (color) (104)	Univ.	Audie Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B	Good
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802		A-2	Average
Kefauver Crime Investigation	20th-Fox	Newsreel Feature	Mar., '51	52m	Apr. 7	793			Excellent
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m					
Kid from Texas, The (color) (911)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 26	205	AYC or AY	A-2	Good
Killer That Stalked New York (338) (formerly Frightened City)	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	A-2	Good
Kim (color) (115)*	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	113m	Dec. 9	605	AYC	A-1	Good
Kind Lady	MGM	Ethel Barrymore-Maurice Evans	July 6, '51						
King of the Bullwhip	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	59m	Dec. 23	634			Fair
King Solomon's Mines (color) (109)*	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1	Excellent
Kon-Tiki	RKO	Adventure-Documentary	Apr., '51	73m	Mar. 24	765	AYC	A-1	Good

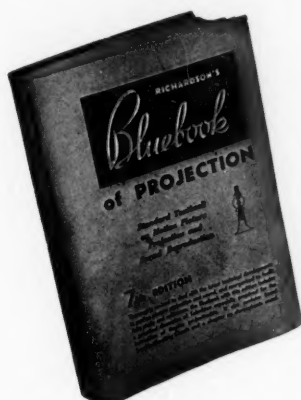
TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
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Korea Patrol	UA	Richard Emory-Teri Duna	Jan. 15, '51	57m	Jan., '51	654	AY	A-2 Average
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 14	[S]803		
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1 Excellent
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct., '50	79m	Oct. 14	518	AY	A-1 Good
Last Outpost, The (color) (formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	87m	Apr. 14	802		A-1 Good
Law and Lady Lovely, The	MGM	Geor Garson-Michael Wilding	July 20, '51					
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	60m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lemon Drop Kid The (5018)*	Para.	Bob Hope-Marilyn Maxwell	Apr., '51	91m	Mar. 17	758	AY	B Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '50	112m	Aug. 19	442	AYC	A-2 Good
Life of Her Own, A (101)	MGM	Lana Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433		B Good
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb., '51	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smilely Burnette	Dec., '50	55m	Dec. 23	634	AYC	A-1 Fair
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	AY	A-2 Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51		Apr. 21	[S]811		
Long Dark Hall, The	UA	Re Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	A	A-2 Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	Nov. 4	[S]555	A	A-2
Lost People, The	Pent.	Dennis Price-Mai Zetterline	Oct., '50	89m	Oct. 21	538		Good
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar., '51	87m	Feb. 10	706	AY	A-2 Good
Lullaby of Broadway (color) (020)*	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757	AY	A-2 Very Good
M	Col.	David Wayne-Howard Da Silva	Mar., '51	88m	Mar. 3	741	A	B Very Good
Ma and Pa Kettle Back on the Farm	Univ.	Marjorie Main-Percy Kilbride	Apr., '51	81m	Mar. 24	765	AY	Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350	A	Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2 Good
Magnet, The (181)	Univ.	Stephen Murray-Kay Walsh	Feb., '51	78m	Mar. 10	750	AYC	A-1 Fair
Magnificent Yankee, The (116)	UA	Louis Calhern-Ann Harding	Feb. 9, '51	88m	Nov. 18	569	AYC	A-2 Good
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1 Good
Man from Sonora (5141)	Mono.	Johnny "Mac" Brown	Mar. 11, '51	54m	May 12	[S]846		A-1
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	Apr. 28	[S]818	A	B
Man Who Cheated Himself (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan., '51	81m	Dec. 23	633	A	A-2 Good
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				A-2
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B Excellent
Milkman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept., '50	87m	Oct. 14	518	AYC	A-1 Good
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B Good
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		A-2 Fair
Missourians, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-1 Good
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct., '50	90m	Aug. 26	449	AYC	A-1 Excellent
Mr. Imperium (color)	MGM	Lana Turner-Ezio Pinza	June 15, '51	87m	May 12	845		A-2 Fair
Mr. Music (5007)*	MGM	Bing Crosby-Nancy Olson	Dec., '50	113m	Sept. 2	458	AYC	A-2 Excellent
Mr. Universe	UA	Jack Carson-Bert Lehr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1 Good
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	B Good
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	A-2 Average
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr., '51	83m	Dec. 2	597	AYC	A-1 Very Good
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan., '51	99m	Dec. 2	597	AYC	A-1 Good
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept., '50	96m	Aug. 26	449	A or AY	B Excellent
My Forbidden Past (114)	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B Good
My Outlaw Brother (formerly My Brother, the Outlaw)	UA	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar., '51	67m	Mar. 10	750		Good
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb., '51	76m				
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec., '50	78m	Nov. 25	590	AYC	A-1 Good
NAUGHTY Arlette (Brit.)	UA	Mai Zetterling-Hugh Williams	Mar. 9, '51	86m	June 24	[S]359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721		A Very Good
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51		Apr. 28	[S]818		
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1 Very Good
New Mexico	UA	Lew Ayres-Marilyn Maxwell	May 18, '51	76m	Dec. 30	[S]644	AYC	A-2
New Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	83m	June 10	329		Very Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	60m	Apr. 7	794		A Average
No Highway (121)	20th-Fox	James Stewart-Marlene Dietrich	July, '51					
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb., '51	92m	Mar. 3	742		C Poor
No Questions Asked	MGM	Arlene Dahl-Barry Sullivan	June 20, '51					
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct., '50	106m	Aug. 5	413		B Excellent
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1 Good
ODETTE	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A	A-2 Very Good
Of Men and Music (110)	20th-Fox	Concert Package	Apr., '51	85m	Nov. 25	590	AYC	A-1 Very Good
Oh! Susanna (color) (formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2 Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825		A-2 Excellent
On the Riviera (color) (115)	20th-Fox	Danny Kaye-Gene Tierney	May, '51	90m	Apr. 28	818	AYC	Excellent
One Minute to Twelve	UA	Lars Hanson-Gunnel Brostrom	Oct. 1, '50	76m	Dec. 30	[S]644	AYC	A-2
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	634		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2 Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		B Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	109m	Jan. 13	661	AYC	B Very Good
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb., '51	79m	Dec. 23	634	A	Average
Outlaw Gold (formerly Massacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m	May 12	[S]846		
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	[S]562		
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2 Very Good

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Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Grey	May 4, '51	69m	Mar. 24	765	AYC	A-1	Good
Pandora and the Flying Dutchman (C) (126)	MGM	James Mason-Ava Gardner	May 18, '51	123m	Apr. 14	(S) 803		B	
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept. '50	96m	June 17	345	AY	B	Excellent
Paper Galleons (Brit.)	UA	Rona Anderson-John Bentley	Nov. '50	69m	Nov. 11	561	A	A-2	Fair
Pardon My French	Para.	Merle Oberon-Paul Henreid	July 27, '51				AY	A-2	
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July '51						
Payment on Demand (formerly Story of a Divorce) (171)*	RKO	Better Davis-Barry Sullivan	Feb. '51	90m	Feb. 24	722	A	B	Excellent
Peking Express (5024)	Para.	Joseph Cotten, Corinne Calvet	Aug. '51	83m					
People We Love, The	MGM	Ray Milland-Nancy Davis	June 8, '51						
Petty Girl (color) (317)	Col.	Robert Cummings-Jean Caulfield	Sept. '50	87m	Aug. 19	441	AYC	B	Good
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	60m					
Pink String and Sealing Wax	Pent.	Googie Withers-John Carol	Oct. '50	75m	Oct. 21	537	A	B	Good
Place in the Sun, A (5025)	Para.	M. Clift-E. Taylor-S. Winters	Aug. '51		Sept. 9	(S) 479			
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m					
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan. '51	53m	Jan. 27	690	AYC	A-1	Fair
Prehistoric Women (color)	UA	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B	Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov. '50	78m	Nov. 18	570	AYC	A-2	Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2	Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	60m	Jan. 13	662	AYC	A-1	Fair
Prisoners in Petticoats (4929)	Rep.	Valentine Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2	Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B	Good
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1	Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51	85m	Mar. 3	742	AY	B	Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766	AYC	A-2	Good
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m					
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1	Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B	Good
Rawhide (113)	20th-Fox	Tyrene Power-Susan Hayward	May, '51	86m	Mar. 10	749	A	A-1	Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m	Apr. 7	(S) 794			
Red Shoes, The (Brit.) (color) (Spc.)	UA	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B	Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar. '51	82m	Dec. 16	614	AY	A-2	Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1	Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(S) 539		A-1	
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb. '51	72m	Dec. 9	606	AY	A-2	Good
Rhythm Inn (5115)	Mono.	Jane Frazee-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		A-2	Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb. '51	56m	Feb. 17	714		A-1	Good
Right Cross (104)	MGM	June Allyson-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1	Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1	Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov. '50	67m	Dec. 9	606	AYC	A-1	Good
River Gang	Realt	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645			Fair
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	Nov. 11, '50	60m					
Rocky Mountain (008)	WB	Eroll Flynn-Patricia Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1	Very Good
Rogue River (color)	UA	Roy Calkoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B	Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC		Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1	Fair
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2	Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1	Good
SADDLE Legion (117)	RKO	Tim Holt-Dorothy Malone	Apr. '51	61m	May 5	826			Good
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m					
Salerno Beachhead (formerly Walk in the Sun)	Realt	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733			Excellent
Samson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2	Excellent
San Francisco Docks	Realt	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44			
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2	
Sante Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr. '51	89m	Apr. 28	817			Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	May, '51						
Scar, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	766	A		Good
Sealed Cargo	RKO	Dana Andrews-Claude Rains	May, '51	90m	Apr. 28	817		A-1	Very Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set						
Second Face, The (Brit.)	UA	Ella Raines-Bruce Bennett	Jan. '51	77m	Dec. 16	614	A	B	Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2	Very Good
Secret Confessions of a Model	Realt	D. Darius-E. Fairbanks, Jr. (reissue)	Mar. '51	78m					
Secret Fury, The (075)	RKO	Claudeette Colbert-Robert Ryan	Sept. 23, '50	86m	Apr. 29	277	A or AY	A-2	Very Good
Secrets of a Sinner	Realt	Madge Evans-John Boles (reissue)	Mar. '51	63m					
September Affair (5012)	Para.	Joan Fontaine-Joseph Cotten	Feb. '51	104m	Oct. 21	538	A	B	Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olive Sloane	Not Set	93m	Dec. 30	641	AYC	A-2	Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept. '50	80m	Aug. 26	450	A	A-2	Good
Short Grass (AA 18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2	Excellent
Show Boat (C)	MGM	Kathryn Grayson-Howard Keel	July 13, '51						
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AY	B	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B	Good
Silver City Bonanza (5051)	Rep.	Rex Allen-Buddy Ebsen	Mar. 1, '51	67m	Mar. 31	784		A	Good
Skipalong Rosenbloom	UA	Max Baer-Jackie Coogan	Apr. 20, '51		Feb. 17	(S) 714			
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept. '50	85m	Sept. 9	477	A		Good
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amenda Blake	May, '51	64m	May 5	826	AY	A-1	Good
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May, '51	75m	Apr. 14	802			Good
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May, '51	54m	May 12	846			Fair
So Long at the Fair (Brit.)	UA	Jean Simmons-Dick Bogarde	Mar. 29, '51	85m	Jan. 27	757			Good
Soldiers Three (126)	MGM	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	92m	Mar. 17	690	AYC	A-2	Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(S) 539			
Southside 1-1000 (AA17)	AA	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2	Excellent
Spirit of Culver	Realt	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39			
Spirit of Notre Dame	Realt	Law Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28			
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	68m	Feb. 10	706	AYC	A-1	Fair
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan. '51	82m	Dec. 23	634		A	Fair

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Steel Helmet, The (5006)	Lippert	Gene Evans—Steve Brodie	Feb. 2, '51	84m	Jan. 6	653	AY	A-2	Excellent
Stop That Cab (5014)	Lippert	Sid Melton—Iris Adrian	Mar. 31, '51	60m				A-1	
Storm Warning (014)	WB	Ginger Rogers—Ronald Reagan	Feb. 10, '51	91m	Dec. 9	605	A	A-2	Excellent
Streetcar Named Desire, A	WB	Vivien Leigh—Marlon Brando	Not Set		Apr. 7	(S)794			
Stronghold	UA	Veronica Lake—Zachary Scott	Oct. 19, '50						
Sugarfoot (color) (016)	WB	Randolph Scott—Adele Jergens	Mar. 10, '51	80m	Feb. 3	697	AY	A-2	Good
Sun Sets at Dawn, The	UA	Sally Parr—Philip Shawn	Jan. 22, '51	71m	Nov. 4	554	A	A-2	Good
Sunset in the West (color) (4943)	Rep.	Roy Rogers—Estelita Rodriguez	Sept. 25, '50	67m	Sept. 30	502	AYC	A-1	Good
Surrender (5001)	Rep.	Vera Ralston—John Carroll	Sept. 15, '50	90m	Oct. 14	518	A	B	Good
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery—Paule Corday	Mar., '51	80m	Mar. 17	758	AY	A-1	Very Good
TAKE Care of My Little Girl (color) (119)	20th-Fox	Jeanne Crain—Jean Peters	July, '51		Feb. 17	(S)714		A-2	
Tales of Hoffmann (color)	Lopez	Moira Shearer—Robert Helpmann	Roadshow	138m	Apr. 7	793	AY	A-2	Excellent
Taming of Dorothy, The (Brit.)	UA	Jean Kent—Robert Beatty	Sept. 29, '50	75m	Feb. 3	(S)699	A	B	
Tangier	Realart	Maria Montez—Robert Paige	(reissue) Jan. 1, '51	76m	Mar. 16, '46	2895			Good
Target	RKO	Charles McGraw—Marie Windsor	Not Set		Nov. 4	(S)554			
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens—Robert Douglas	Feb., '51	90m	Jan. 27	690	AYC	A-1	Good
Tarzan and the Amazons	RKO	Johnny Weissmuller—B. Joyce	(reissue) Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller—B. Joyce	(reissue) Dec. 2, '50	72m	Feb. 16, '46	2849			Average
Tarzan's Peril (172)	RKO	Lex Barker—Virginia Huston	Mar. 10, '51	79m	Mar. 24	766	AYC	A-1	Good
Tea for Two (color) (001)*	WB	Doris Day—Gordon MacRae	Sept. 2, '50	98m	Aug. 19	441	AYC	A-2	Excellent
Teresa	MGM	Pier Angeli—John Ericson	Roadshow	102m	Mar. 10	750	AYC	A-1	Good
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers—James Ellison	Nov., '50	71m	Oct. 21	537	AYC	A-1	Average
Texas Never Cry (352)	Col.	Gene Autry—Gail Davis	Mar., '51	70m	Mar. 10	750		A-1	Good
Ten Were Not Divided	UA	Edward Underdown—Ralph Clanton	Feb. 8, '51	102m	Dec. 30	(S)642			
Thin Knife, The	MGM	Walter Pidgeon—Ann Harding	July 27, '51						
Thing, The*	RKO	Kenneth Tobey—Margaret Sheridan	Apr., '51	87m	Apr. 7	793	AY	A-2	Good
Third Time Lucky	Pen.	Glynis Johns—Dermot Walsh	Oct., '50	90m	Oct. 21	537		B	Good
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer—Linda Darnell	Feb., '51	85m	Jan. 27	689	A	B	Excellent
3 Desperate Men (5009)	Lippert	Preston Foster—Virginia Grey	Jan. 12, '51	69m	Jan. 20	670		A-2	Average
Three Guys Named Mike (119)*	MGM	Jane Wyman—Van Johnson	Mar. 9, '51	90m	Feb. 10	705	AYC	A-2	Good
Three Husbands (119)	UA	Eve Arden—Howard da Silva	Nov. 17, '50	78m	Nov. 11	562	A	B	Good
Three Secrets (006)	WB	Eleanor Parker—Patricia Neal	Oct. 14, '50	98m	Sept. 2	457	A	B	Very Good
Three Steps North	UA	Lloyd Bridges—Lea Padovani	June 15, '51	85m					
Thunder in God's Country (5052)	Rep.	Rex Allen—Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810			Good
Time Running Out	UA	Dane Clark—Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable—Barbara Stanwyck	Oct. 13, '50	91m	Oct. 7	509	AY	A-2	Very Good
To the Last Man	Favorite	Randolph Scott—Buster Crabbe	(reissue) Dec., '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson—Mario Lanza	Sept. 29, '50	97m	Aug. 26	450	AYC	A-1	Good
Tokyo File 212	RKO	Florence Marly—Robert Payton	May, '51	84m	Apr. 21	810	A	B	Fair
Tomahawk (color) (110)*	Univ.	Preston Foster—Wayne Morris	Feb., '51	82m	Jan. 13	662	AYC	A-1	Good
Tougher They Come, The (305)	Col.	Preston Foster—Wayne Morris	Dec., '50	69m	Nov. 18	571	AY	A-2	Fair
Trial of Robin Hood (color) (4946)	Rep.	Roy Rogers—Penny Edwards	Dec. 15, '50	67m	Dec. 16	614	AYC	A-1	Good
Trio (Brit.)	Para.	J. Haysler—N. Patrick—J. Simmons	Oct. 10, '50	91m	Oct. 14	517	AY	A-2	Excellent
Triplot (5005) (color)	Para.	Maureen O'Hara—John Payne	Nov., '50	95m	Oct. 7	511	AYC	A-2	Good
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy—Kathleen Ryan	May 4, '51	92m	Dec. 9	605	A	A-2	Excellent
Two Flags West (color) (029)	20th-Fox	Linda Darnell—Joseph Cotten	Nov., '50	92m	Oct. 14	517	AY	A-1	Good
Two Guys and a Gal	UA	Janis Paige—Robert Alda	June 29, '51						
Two Lost Worlds	UA	Laura Elliott—Jim Arness	Oct. 29, '50	61m	Feb. 3	697	AYC	A-1	Average
Two Weeks—With Love (color) (108)	MGM	Jane Powell—Ricardo Montalban	Nov. 10, '50	92m	Oct. 14	517	AYC	A-1	Very Good
UNDER Mexicali Stars (4954)	Rep.	Rex Allen—Dorothy Patrick	Nov. 20, '50	67m	Dec. 9	606	AYC	A-1	Good
Under the Gun (109)	Univ.	Richard Conte—Audrey Totter	Jan., '51	84m	Dec. 16	613		A-2	Very Good
Undercover Girl (105)	Univ.	Alexis Smith—Scott Brady	Dec., '50	83m	Nov. 4	553		A-2	Good
Up Front (118)*	Univ.	David Wayne—Tom Ewell	Apr., '51	92m	Mar. 3	741	AYC	A	Very Good
VALENTINO (color) (320)	Col.	Tony Dexter—Eleanor Parker	Apr., '51	102m	Feb. 17	713	AY	B	Excellent
Vendetta (167)	RKO	Faith Domergue—George Dolenz	Dec. 23, '50	84m	Nov. 25	590	AY	B	Average
Vengeance Valley (color) (117)*	MGM	Burt Lancaster—Robert Walker	Feb. 16, '51	82m	Feb. 3	697	AY	A-2	Very Good
Vicious Years, The	Mono.	Tommy Cook—Gar Moore	Feb. 18, '51	81m	Apr. 21	(S)811			
Virginia City (018)	WB	Errol Flynn—H. Bogart	(reissue) Mar. 17, '51	121m					
Volcano	UA	Anna Magnani—Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714	A	B	
WALK Softly, Stranger (102)	RKO	Joseph Cotten—Valli	Nov. 4, '50	81m	Sept. 2	458	AY	A-2	Fair
Warpath (color) (5024)	Para.	Edmond O'Brien—Dean Jagger	July, '51						
Watch the Birdie (113)	MGM	Red Skelton—Arlene Dahl	Jan. 12, '51	71m	Nov. 25	589		A-1	Good
West Point Story, The (009)*	WB	James Cagney—Virginia Mayo	Nov. 25, '50	107m	Nov. 18	569	AYC	A-2	Very Good
When I Grow Up	UA	Robert Preston—Martha Scott	Apr. 20, '51	90m	Apr. 14	801	AY	A-1	Very Good
When the Redskins Rode (C) (339)	Col.	Jon Hall—Mary Castle	May, '51	78m	May 12	846			Good
When You're Smiling (304)	Col.	Jerome Courland—Lola Albright	Sept. 21, '50	75m	Sept. 2	458	AYC	A-1	Fair
Where Danger Lives (024)	RKO	Robert Mitchum—Faith Domergue	Nov. 23, '50	84m	June 24	353	A	A-2	Good
Whirlwind	Col.	Gene Autry—Gail Davis	Apr., '51	70m	Apr. 7	793	AY		Good
Wicked City	UA	M. Montez—J. Aumont—L. Palmer	Jan. 2, '51	76m	Dec. 30	(S)644		B	
Woman on the Run (932)	Univ.	Ann Sheridan—Dennis O'Keefe	Oct., '50	77m	Oct. 7	510	A	A-2	Good
Wyoming Mail (color) (931)	Univ.	Stephen McNally—Alexis Smith	Oct., '50	87m	Oct. 7	510	AY	A-1	Very Good
YANK in Korea, A	Col.	Lon McCallister—William Phillips	Feb., '51	73m	Feb. 17	713	AY	A-1	Average
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper—Jane Greer	Apr., '51	93m	Mar. 3	743	AY	A-2	Very Good

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